

JUNE / JULY
ISSUE #28

\$5.99 USA
\$9.99 CANADA

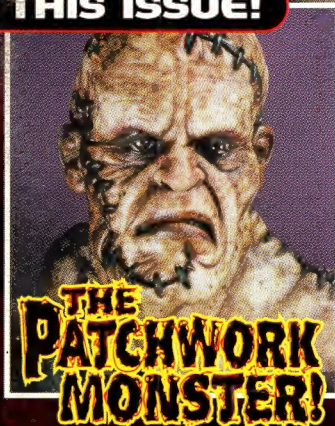
FOR THE
SOPHISTICATED
MODELER
WORLDWIDE

Modeler's Resource®

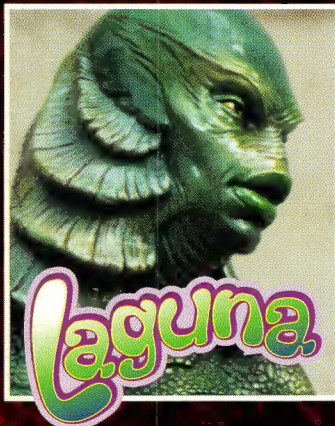
THE RECOGNIZED LEADER
IN MODELING EXCELLENCE!

"FOR THE SCI-FI, FANTASY, VEHICULAR, & FIGURE MODEL BUILDER"

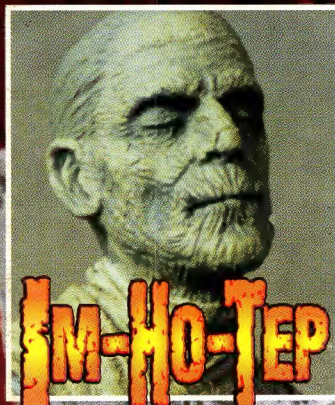
THIS ISSUE!



THE
PATCHWORK
MONSTER!



Laguna



IM-HO-TEP



GOTHIC
MONSTER
ISSUE!

PLUS!

BEHIND THE CURTAIN
WITH
PHIL TIPPETT

DARK HORSE
CREATURE
A LOOK AT A CLASSIC

AND!

THE M FILES
PSYCHO
HOUSE

www.modelersresource.com



Betty Page



5 Parts
\$89⁰⁰

1:4 Scale
*Free
Shipping



Checks/Money Orders
payable to:

GLOBAL
Marketing

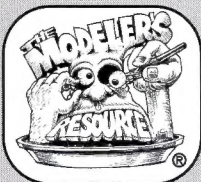


5632 Van Nuys Blvd, Ste #330 • Van Nuys, CA 91401

Tel: 1.800.557.7035 • 818.994.6670 • Fax: 818.994.1967

e-mail: ens@pacbell.net • Wholesale Inquiries Invited • Contact us for Int'l Shipping rates.

**On All Global Kits this issue. Just mention that you saw it in Issue #28 of Modeler's Resource. Good until publication of Issue #29 of Modeler's Resource. Free shipping available only in the Continental US (excluding Hawaii/Alaska).*



Issue #28 - June/July 1999

Founder & Executive Publisher
Fred DeRuvo

Managing Editor
Silvia DeRuvo

Assistant Editor • Media Liaison
Jim Bertges

Art Director • Creative Designer
Bill "The Craftbeast" Craft

Staff Artists
Steve Austin
Scott Carter

National Dist. Account Services:
A & S Publishers Services

David Abramowitz Marty Shafkowitz
NY Office PA Office
Tel: 914.469.2669 Tel: 215.497.5038
Fax: 914.469.9040 Fax: 215.497.5039

Subscriptions

Tel: 916.784.9517
Fax: 916.784.8384 (Credit Card Orders)

Contributing Writers

Jim Bertges
Jerry Buchanan
Jonathan Clarke
Bill Craft
Fred DeRuvo
Mike Fredericks
Alan Friedman
Joe Graziano
Tom Grossman
Andrew Hall
Richard Marmo
Mike & Cindy Morgan
Don Rutherford

Modeler's Resource® (member IPMS/USA & SCAHMS), is published bimonthly, during or just before the first week of **January, March, May, July, September & November**. Cover price: \$5.99/USA-\$9.99/Canada. Subscription Rates: \$30/yr USA; \$42/yr Can-Mex; \$60/yr Europe; \$70/yr Pac. Rim/Asia. **First Class: \$40/yr USA**. Address: 4120 Douglas Blvd, #306-292, Granite Bay, CA 95746-5936 modres@quiknet.com.

All contents copyright protected 1999; all rights reserved. Except for the subscription coupon (or where noted), no part of this magazine may be reproduced or stored in any way, shape or form without the express written permission of the publisher. Some images in this publication were created by the artists at New Vision Technologies and are copyright protected; used with permission. The Modeler's Resource "Face" logo and our name are registered trademarks of Modeler's Resource and are also copyright protected. Opinions expressed in this publication are not necessarily those of the publisher.

⇒ **Parent Advisory:** We have chosen to *not* censor parts of a model which only a few may deem objectionable. Parents should take note that some of the material/images in this publication may not be suitable for children. Parental Discretion is Advised. Thank you.

Our Three-Fold Mission Statement

Our Magazine: Striving to provide you, the hobbyist, with a promptly published, bimonthly magazine that presents the most up-to-date and useful information, for your modeling needs.

Our Customer Service: Continuing to offer prompt, personalized attention to our readers, retailers and advertisers.

Our Products: Providing, high quality, affordably priced items.

DEPARTMENTS

4

From the Staff

5

Mail Bag

6

Prehistoric Times

10

Across the Pond

12

Behind the Curtain

22

It's All Plastic To Me

31

Garage Kits...Easy Prey

40

Tales from the Glue Queen

44

Coming at You!

47

At the Newsstand

52

The M Files

56

Bargain Hunter's Guide

66

What's Up Next...

THIS ISSUE'S COVER

DOMINIQUE

A Vampiress with a definite attitude! Find out all about this beauty in Jerry Buchanan's Garage Kits Are Such Easy Prey column, beginning on page 31 this issue.



Kits pictured built/painted by Tim Gore (*Patchwork Monster*), Bill Craft (*Laguna*), Mike Morgan (*Im-Ho-Tep*) © 1999 Modeler's Resource. All rights reserved.

Cover Design/Layout:
Bill "The Craftbeast" Craft, Craftbeast Designs, © 1999 Modeler's Resource. All rights reserved.

FEATURES

AGENT JILL

with Tom Grossman

Here's a look at Simian Production's secret agent girl.

AN ANSWER TO A HAIRY PROBLEM, Pt 2

with Alan Friedman

Alan's back with the final chapter on the hair problem.

LAIR OF THE CRAFTBEAST

with Bill Craft

Here's Bill with Laguna!

MODEL MORGUE

with Tim Gore

The Goreman enters the lab and creates a monster!

RESOURCE REVIEW

with Fred DeRuvo

Dark Horse's Creature for your approval.

TALES FROM THE GLUE QUEEN

with The Morgans

Join the Morgans as they dig into Im-Ho-Tep!

ASYLUM GRANTED

with Jonathan Clarke

Find out all about Control Art from those who create it.

THE M FILES

with Richard Marmo

Join our newest writer as he details the Psycho House.

BARGAIN HUNTER'S GUIDE

with Joe Graziano

Joe chats it up with Matt Manit and builds and paints his creation for Fatman Productions, Necroteros Draconis.

HERE'S DONNY!

with Don Rutherford

Don's got the new Jok•Her kit from Global Marketing and he's here to do a bit of the ol' paint up for you.

NEXT ISSUE!

Find out what's coming up in the next issue of the mag.

Can you believe that nearly half of the mag is now color?!

A

fter persistent badgering from my so called 'infamous' editor and chieftain, Fred DeRuvo to include some thoughts in the editor's column, I finally decided to write about a number of things that relate to the hobby industry. If I've gotten your attention, please read on.

I would much rather be telling you about the latest cool kit I just picked up or some wild painting experiment I just discovered but I guess I have to put that aside in this space to address some of my concerns about the hobby industry today. I've always tried to remain neutral in all things that concern modeling and try to see both sides of all prevalent issues concerning the hobby, but as a friend of mine once said, "You are guilty by association." It took me a while to figure out just exactly what that meant and as my involvement in this great magazine grew, I found myself an involuntary victim of the modeling wars.

It's very hard not to get caught up in the everyday grumblings that constantly besiege this wonderful hobby. At times, I think people would rather spend all their time bagging on one another, drawing lines in the sand and spewing venom over the Internet instead of just simply sitting down and building a model. Granted, there are legitimate gripes and complaints but when petty issues arise like "I'm not going to that show because they'll be there!" or "He stole this idea from me and you can't do that because I'm doing it!", give me a break! What is they **they** and **them** and **you** stuff? There is only one thing: US. In unity, there is strength; in chaos there is only decay.

I could easily say things like, Modeler's Resource is the leading figure kit/sci-fi magazine and is bursting at the seams to be a full monthly periodical. I could sit here and ramble on about how we're the best at that and we were the first to do this and that we have this great plan to do that and this is why we are this...but why? We have always let you, the average Joe hobbyist find out for yourselves if what we are doing in these pages is good or not and we listen!

Some retailers and model kit producers complain that the hobby is either dead or very close to death. Rubbish! It is a simply matter of numbers. Over the years, more and more model companies have been born. Most have produced



an 'infinite' array of great kits sculpted by talented artists and cast by fine craftsmen. However, the number of new figure kit modelers has not risen as fast as the new companies have. It is, after all, an expensive undertaking if you get hooked. Once upon a time, in the dawn of our hobby, I bought any new kit that showed itself to me simply because there were very few produced. I ignored the lack of quality and likeness, just to appease my need to build. Fast forward to the present. The hobbyist now has many choices as to what he or she will buy. A sea of indecision and painstaking choices are made between one kit over another irrespective of the fact that the quality of each kit is superb. Any one person simply cannot buy everything out there anymore!

The hobby is not dead. I believe that in order for it to grow, we must come together as a collective group to promote our beloved hobby before it tears itself apart from within. What a waste that would be to us all. I truly love this hobby and I try to do as much as I humbly can to promote it, trying my best to convince people that we belong here and we're going to stay true to our craft. We are part of a great family of gifted sculptors, craftsmen and artists.

The choice is yours, of course. Strength is in unity. As the Penguin quoted in the 1966 Batman film with Adam West as he attempted to settle a dispute between himself, the Joker, the Riddler and Catwoman, "Either we hang together now or we will surely hang separately later!"

Oops, I better go now. I can hear the angry torch bearing 'traditional' modelers at my door. Enjoy the latest offerings from the people's choice in modeling excellence. See you promptly during the first part of July.

Sincerely,
Bill "The Craftbeast" Craft

~ IN MEMORY ~

Many of you may at least know of **Ter Prince** and/or **Rick Wyatt**. Both have produced well-known sculptures and other works of art within 'garage kit' circles. It is with great sadness that we mention their passing recently in the early part of March. Rick Wyatt had been fighting hard for a long time against cancer and ultimately, lost the battle. Ter Prince, known by many as "Big Ter" (due to his athletic and muscular frame) succumbed to a massive asthma attack.

Both of these men and their talent will be thoroughly missed and our heartfelt thoughts, prayers and sympathy go out to family and friends who bear the greater burden of living without them.

Corrections to last issue #27:

- We listed the wrong zip code for Scott Davis in his article on page 38: His actual zip code is **26003-4606**.
- We failed to list Resin D'Etre's address in the "Garage Kits Are Such Easy Prey" article: **Resin D'Etre, 2104 Cindy Lane, Austin, TX 78727 Email: ntanguma@hotmail.com Phone: (512) 339-4118** Both kits listed in last issue's article by Jerry Buchanan are \$60 each, that's postage included (for US residents only). For International rates, please inquire. Ask about dealer rates.

Advertising with us?

- **Rates:** Please contact us for our complete rate card.

• Ad/Article Deadlines:

Feb/March	Nov. 15
April/May	Jan. 15
June/July	Mar. 15
Aug/Sept	May 15
Oct/Nov	July 15
Dec/Jan	Sept. 15

• Issue Ship Dates:

Feb/March	1st Week of Jan
April/May	1st Week of Mar
June/July	1st Week of May
Aug/Sept	1st Week of July
Oct/Nov	1st Week of Sept
Dec/Jan	1st Week of Nov

Surfin' the 'Net?

<http://www.modelersresource.com>

Article Submissions

We offer payment for any article we publish. Write for complete details (include SASE) or check out our Internet page for all the information.

Kits Sent for Review

Sample kits for review are welcome and appreciated. We would prefer to utilize each kit received to its fullest potential. With this in mind, whenever possible, it is our desire to use sample kits as centerpieces in detailed 'how-to' articles, as opposed to doing a simple review.

Please submit sample kits to: **Modeler's Resource, Review Samples, 4120 Douglas Blvd, #306-292, Granite Bay, CA 95746-5936.**

Subscriptions

Rates for 6 Bimonthly issues:

\$30/yr USA (3rd Class) \$42/yr Can-Mex
\$60/yr Europe \$70/yr Pac.Rim

First Class: \$40.00/yr USA

Sample issues:

\$8/USA • \$9/Can-Mex • \$10/Foreign • \$12/Pac Rim
Checks or money orders or **All Major Credit Cards** are accepted.

"Best of" Issue

Our "Best of" issue is in the works. We will keep you posted on its progress.

How to Reach Us:



Mail:

Modeler's Resource
4120 Douglas Blvd, #306-292
Granite Bay, CA 95746-5936



Telephone:

916.784.9517
1.877.MAGMODEL



Fax:

916.784.8384



e-mail:

modres@quiknet.com

"Dark Horse King of Vampires"

Dear Fred,

I'll try to keep a long story short, but I think you should know about this. Recently my cousin (who doesn't build kits but loves the classic monsters) was going to purchase the Moore Creations Frankenstein statue. I talked him out of it in favor for the Dark Horse "King of the Vampires". I knew about the original head that Thomas Kuntz sculpted being scrapped in favor of a more "generic" look because of licensing problems, but I saw that Dark Horse had gotten permission from the Lugosi estate. I assumed that the statue now had the original head that Thomas sculpted. I assumed wrong! I had seen the "before" and "after" shots in AFM #3 and the head that came on the statue was neither! The box art clearly shows the original head that Thomas sculpted. I feel this is false advertising on Dark Horse's part. I know from different articles I have read that Thomas is a great fan of Lugosi's and I wonder what he thinks of this as he is listed on the box as sculptor. To make a long story somewhat shorter, my cousin has returned that statue and is now awaiting his refund. I felt really bad about this as I was the one who recommended the Dark Horse figure. I guess he will get the Moore Creations statue once he gets his refund.

On a happier note, I eagerly await the next issue of *Modeler's Resource*. I was sorry to see Tom G. was leaving, but I'm sure you'll have other articles that are just as worthwhile (you always do). I hope you got my check for a 2 year subscription. If you plan on any increases in subscription rates, please let me know and I'll get it out to you. I don't want to miss an issue! Hope to talk to you at Wonderfest this June. Sorry this was so long winded.

Sincerely, Tim Seevers (e-mail)

Dear Tim,

It was a shame about the way the Dracula statue was handled. Many would have liked seeing that with the Lugosi head. Thanks for writing and about your subscription; we have no plans of raising the price and even if we did, you're locked in for two years. Thanks for your confidence in the magazine. That stamp of approval is greatly appreciated.

"Finding Bon Artiste Stains"

Dear Fred,

I love the magazine. I wish it came every week! A few issues back, you built the "Oak" comic figure. I am having a very hard time finding Bon Artiste Stains. Can I use regular wood stain or is Bon Artiste the only type I can use?

Also, can you give me some ideas on where to find the stuff because I am at that point with my figure and I'm looking forward to getting into the details.

We don't get many modeling shows down here in Atlanta. I was wondering if you could pull a few strings and help get us a few shows down here.

Thanks, M. Newirth, Auburn, GA

Dear Michael,

I normally purchase most of my supplies at a local craft store or some of the stores in the L.A. area when I'm down there. For all of those who have asked about Bon Artiste stains, I would suggest calling the company, CALDEX, based in Ontario, CA (909.947.9945) and ask them what stores in your area carry their products. If you come up with nothing, then you may wish to try Kit Kraft, Inc. in Studio City, CA 818.509.9739.

As far as shows, we don't have that much pull. What may serve you better is trying to get a club going in your area to see what type of interest there would be and then moving toward doing a show after a time.

"A Few Concerns"

Dear Fred:

I've been reading *Modeler's Resource* since I first came across it around issue #11. Like so many others have said, it's wonderful to see how it has flourished and improved over time. I'm also glad you were able to start selling it through our local hobby shop (Leisure Time Hobbies). I prefer to purchase through a local shop (rather than through a subscription) as a way of supporting our local hobby industry. However, before they began carrying your magazine, I missed several back issues. Please find a list of issues I need at the bottom of this letter and an attached check for the proper amount.

I'd you to know that because of the tips, tricks and hints that I've gotten from your mag have noticeably improved my modeling skills. Even someone like me, who has been building models for 26 years, can learn a great deal from your pages. Even though my figure building is limited, I've managed to apply the techniques to all types of models. I first learned about contests through your mag and I've attended the competition in San Antonio, Texas for 2 years now, with my USS Joan of Arc (photo enclosed) taking 2nd Place in Fictional Spacecraft this year! I'll be going to Model Mania in Houston at the end of this month and the Austin show in August. Due to "proper preparation" by Kathy Koeke's "Survival" articles, my girlfriend has attended contests

with me and even gotten bitten by the modeling bug herself! The "Off the Sprue," "It's All Plastic to Me," and "Bargain Hunter's" articles are also wonderful for those of us with shallow pockets.

A couple of things concern me though. Though your cover claims to cater to "vehicular" modelers within the Sci-Fi realm, I've noticed several issues that seemed to be almost exclusively figure oriented. This seems to have gotten a little better in recent issues. With mags like FineScale Modeler focusing mainly on military vehicles and AFM doing figures almost exclusively, I find myself looking to your mag for a sort of 'balance.' I do some figures but far more in the way of spacecraft (esp. Star Trek) and would hate to see spacecraft become the 'unwanted stepchildren' of the hobby mag industry. With this in mind, I hope we will see more Sci-Fi Vehicle articles in future issues. Not one to sit on the sidelines, I'd like to request a copy of your article guidelines, so that perhaps I can contribute in this direction as well.

One last concern: I know a lot of artists think the airbrush is the greatest thing since the 'pointy whachamajiggy' but can we please have more articles by artists who use good ol' fashioned brushes and spray cans? *Some* of us can't afford \$150 airbrushes and the cheaper one I was able to afford was nothing but aggravation, frustration and pain (freak accident almost blinded me!). There has to be *some* techniques to paint female's stockings and other sheer effects without using the almighty airbrush. Michelangelo didn't use an airbrush on the Cistine Chapel and I think he did a pretty fair job (missed a couple of seam lines though). So, how about it? Hopefully, we'll see some articles that tackle tips and tricks for brush painting in the near future. In closing, thanks for producing a great magazine. Congratulations on passing the big 25, and a hearty pat on the back to all the talented people who helped *Modeler's Resource* get there!

A Loyal Reader, Jim Van Cleave
Corpus Christi, TX

Dear Jim,

You're right about many things. We've always wanted to have more sci-fi vehicular articles but, unfortunately, we are limited by the lack of articles in that area, however things are looking up. Our underwater issue is coming up with a number of vehicular kits in it and we've got other sci-fi related articles promised to us. We'll also look forward to getting something from you possibly too, Jim.

Airbrushing is an art, but so is brush painting. You're right of



course about Michelangelo's ability, but then again, he was using oils. Joe Porter's column highlights the use of a brush with oils.

Keep looking to the magazine for more on sci-fi and hopefully some more 'airbrush free' articles.

"A Workbench Must"

As a modeler for about 25 years I have got to tell you guys that you are the best!

Most interesting mags come and go so fast (Stroke and Dagger) that there is little chance for any continuity. Your mag is da bestest! When I won the 1996 IPMS nationals for sci-fi diorama with "BAD WATER" so many people were so amazed at the conversion of the kits and the customizing that can be done that I realized that this has started to become an out of box hobby. I believe that all model builders can do conversions and that info like that in MR is how we can bring a greater level of creativity to the greatest hobby in the world. Keep up the great work, I will renew my subscription as I near the date and I will continue to advise all modelers whatever their skill levels that your mag is a workbench must.

John Fields (e-mail)

"Best Modeler's Mag"

Dear Fred,

Issue #27 was one of your best issues to date. If you are not yet number one, then there is a two way tie for best modeler's mag. Thanks for a fine mag.

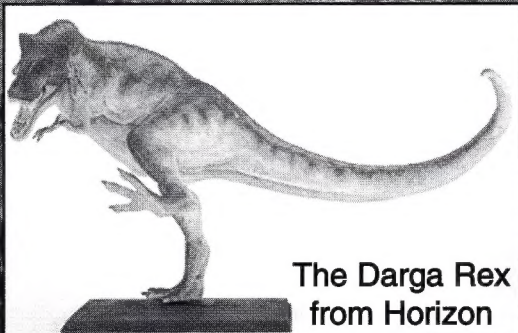
Best, Ron Teleucky
Las Vegas, NV

Dear Ron,

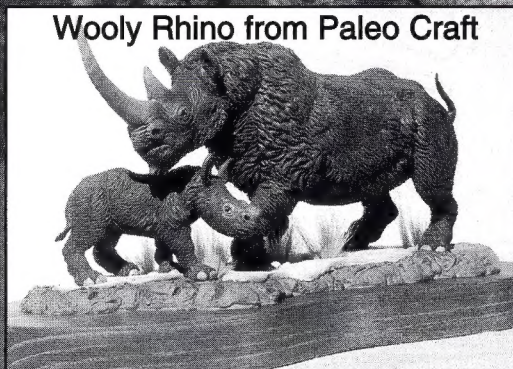
If you take into account that out of the 'big three' in the garage kit industry, ours has the highest circulation (and we continue to grow) and beyond that, we publish 6 times each year, promptly. I guess those facts alone make us number one. I don't feel the need to brag about it too much (partly because there isn't time to rest on laurels and because this is a total group effort). Ultimately, it's up to the readers to decide that for themselves. We're happy to be part of this hobby and doing what we do.

DOWN THE PREHISTORIC TRAIL

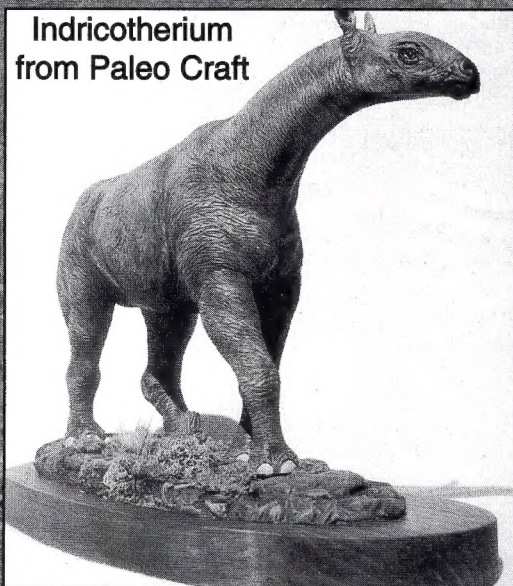
the latest dino-related models, reviews and news
with Mike Fredericks of The Prehistoric Times



The Darga Rex
from Horizon



Woolly Rhino from Paleo Craft



Indricotherium
from Paleo Craft



AS PER TWO BOOKS, WHICH AN DINO-FAN SHOULD GO WITHOUT, DAVID PETERS' GALLERY OF DINOSAURS & J. SIBBICKS' ILLUSTRATED ENCYCLOPEDIA OF PTEROSAURS

I've known for some time about all of the model kits I received for review this time so every one was highly anticipated! They have all proved to be well worth the wait!

It's finally here! Horizon finally resolved all the kinks and problems out of the casting process overseas and their huge Tyrannosaurus kit is here on our glorious shores; ready for delivery. This huge, yard long vinyl kit was beautifully sculpted by Horizon's artist, Christopher Darga (Did you know that Chris is also an actor? Have you seen the Staples office supply store commercial on TV where the wife catches her husband using the store's loud speaker system? Yep, that's Chris) and is truly a must for any dinosaur model collection. Like Chris' Velociraptor that proceeded it, the T. rex comes in numerous white vinyl pieces; over 20.

Chris has posed the ancient meat-eater in a roaring stance with one foot in the air as if about to make a killing blow with its foot. Soon from Horizon will come a horned Triceratops and a Styracosaurus kit for T-rex to beat up on. This is a very detailed version of everyone's favorite dinosaur. If I had any criticism it would be that the head and mussel look a bit thin. I think T. rex had a wider face. Also my kit came a little distorted and needs some work to restore it to its original shape. I asked my friend and professional modeler, Darren McDonald about the problem and he had this to say; "I would definitely stuff the head with newspaper. For finishing purposes, a thin shell of fiberglass cloth can be applied to an ample amount of the interior surface of the weakened area. (so that the fiberglass reinforcement will lock into place) would solve the problem or simply filling the entire head with foam insulation (the kind from a spray can that can be found at your local home finishing or construction warehouse. Step one is to heat the warped area (I prefer to use a hair dryer but very hot water will work also) This allows you to reposition the distorted vinyl to it's proper place. Then submerge the part, being careful not to get any water inside as you will be adding the chosen reinforcing material, in ice water. The cold helps hold the reset vinyl until the chosen filling material can cure, permanently reinforcing that area. Most of the time warpage retains a "memory" so not reinforcing the area will result in the defect being permanent." Here are the steps: 1. choose reinforcement material best suited to task. 2. heat warped area. 3. reposition to proper place. 4. submerge in ice water. 5. apply reinforcement material, allow to set.

I've only seen my copy of the model. Your copy may not have a problem. All of Horizon's dinosaur model kits can be purchased through my magazine. For the new T. rex send \$120.00 + \$8 shipping (big box) check or m/o to: **Prehistoric Times 145 Bayline Cir Folsom, Ca 95630-8077 (916) 985-7986 (daytime) pretimes@aol.com**

Sean Cooper is a new name to the prehistoric model kit world and a welcome addition. Sean proves that not all interesting prehistoric animals are dinosaurs. Sean is from Oklahoma and offers two incredible prehistoric mammals professionally cast up by Mike Evans of Alchemy Works. I especially like the shiny white resin used. Sean's company is Paleo Craft Resin Kits and their two models include the impressive Woolly Rhinoceros with calf and the largest land mammal of all time, Indricotherium. Actually, Sean has been sculpting for quite some time but this is the first time his work has become available as kits. And what kits they are! The Woolly Rhino is in 1/17 scale making it about 6 inches long. It comes as a single cast piece save for its huge horn and tail which need to be assembled onto the model. An extremely well done kit, it also includes a really nice (and cute) baby rhino which is positioned under the parent's nose on the base. The base includes footprints to show where the figures are to be attached (Sean even drilled holes to allow pinning) and portrays the snowy landscape of the Ice Age. Sean really shows the protruding muscles and bone and has a knack for sculpting realistic fur (something I've tried and found not easy). To top it off, Mike Evans cast the Rhino virtually seamless (don't ask me how) so clean-up is non-existent.

The Indricotherium (aka Baluchitherium) was an amazing animal that lived in Asia in the Oligocene Era. It weighed over 30 tons which is twice the weight of the largest known mammoth and four times that of the heaviest African elephant of today. Its four foot long head could browse from trees over 25 feet above ground level. Sean's second new release really captures the look of this fascinating ancient mammal. Again it comes

as one piece perfectly cast by Mike plus a separate tail and base with scattered logs. Both kits also include a curved wooden (pine) base for the resin base to attach to. A neat touch! The Indrico kit stands six inches tall by almost 8 inches long in 1/45 scale. Sean obviously closely studied the muscles of similar modern animals because the effect he achieved looks great here.

The price is right on these new kits. Woolly Rhino with Calf (and pine wood base) is \$65.00 plus \$5.00 s/h. Indricotherium with pine base is also \$65 plus \$5.00 s/h. To order, send check or money order to: **Sean Cooper RRT 3 Box 512 Wagoner, OK 74467. (918) 485-8264 Area53@IBM.net**

The name Bob Morales is well known and respected among dino model fans and he has a new dinosaur model kit out that will blow you away! Bob has been working closely with famous dinosaurologist and artist Gregory S. Paul to turn one of Greg's 2-D designs into three dimensions. The subject; the Jurassic African giant, *Brachiosaurus brancai* in 1/35 scale.

It's finally here and this impressive beauty is everything I hoped it would be. A long base, well over a foot long with muddy trackways trailing behind the Brachio supports this large model. The well sculpted Brachio comes in four pieces. The main piece encompasses the body/legs, a second is the tail, the last two make up the huge neck and head. Greg portrays his Brachio with large dorsal spines running the length of the long neck and upper back. A stretch of resin flash protects these spines and will take a little time to remove and clean up. Bob personally pre-fits and cleans up the connection points on each part giving his *Brachiosaurus* the best fit I've seen. Professionally cast by Mike Evans' Alchemy Works, this leaves little work for the modeler. Just glue the four parts together and perhaps apply the absolute minimum amount of filler putty and you're ready to prime and paint. The finished model stands 17" tall. A dual signed certificate of authenticity by Bob and Greg is included as well as a box with full color artwork on the lid. Excellent packaging!

This is the first dinosaur kit based exclusively on the art of, and endorsed by, world renowned paleontologist and paleoartist Gregory S. Paul. *Brachiosaurus* Kit is \$240.00 plus \$12 s&h or \$390.00 plus \$15 s&h for Bob to professionally assemble and paint the kit for you. Send Orders to: (Visa, Mastercard, Am Exp., check or M.O.) **Bob Morales Dragon Attack! 320 W. Johnston St. Colton, Ca 92324 or (909) 824-5928.**

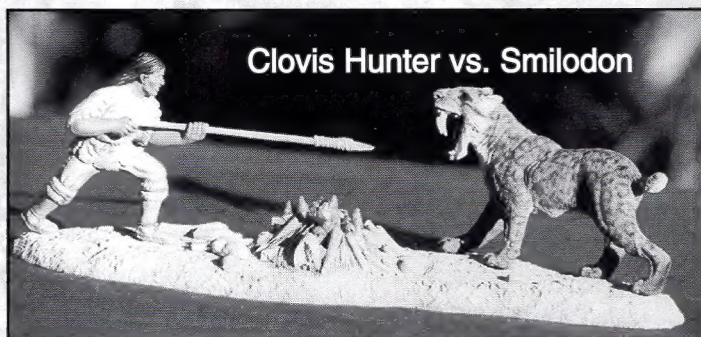
Jerry Finney is a name getting to be more and more prominent in the prehistoric animal kit world. His second model kit release is a real beauty that should appeal to a variety of modelers. *Clovis Hunter vs. Smilodon* (Saber Toothed Cat) is a 1/20 scale resin kit portraying ancient man at odds with nature. 12,000 years ago people from Siberia are believed to have crossed the Bering Straits land bridge to the new world. Called the Clovis people, they were named for the site in New Mexico where the first spearpoint was found. Their clever design and abilities at working flint traveled quickly across the Americas aiding indians in hunting ancient mammoths, camels and bison.

Figure painters will love this model as much as garage kit fans! The detail is nothing less than phenomenal especially considering the small scale. The scene depicts a paleo-indian startled by the arrival of a huge saber tooth. The details of the man's clothes, the fire pit, even the inside of the cat's mouth and bottom of its feet are extremely intricate. A really cool trick on this kit; the fire is cast in a see-through orange resin so no paint is needed there.

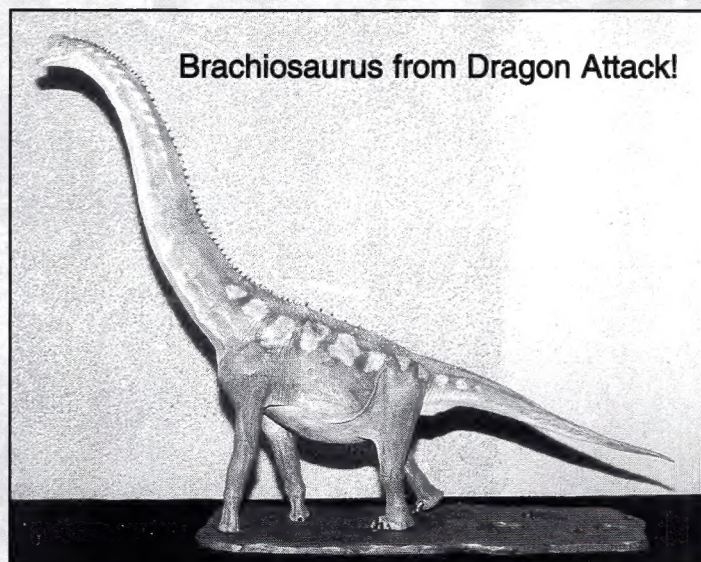
Mike Evans of Alchemy works has cast this multi-pieced model almost perfectly. You'll be scrutinizing Jerry's intricate work on this model for hours. Jerry recently reduced the prices of all his kits. 1:20 *Smilodon vs. Clovis Hunter* is \$45.00 plus \$5.00 s/h in U.S. Can/Mex \$10.00 s/h. 1:20 *Smilodon* sold separately with no base is only \$25.00 plus \$5.00 s/h in U.S. Can/Mex \$10.00 s/h. Other foreign orders \$15 s/h **Jerry Finney 12419 E. 212 St. Lakewood, Ca. 90715-2309 (562) 809-3235.**

Shane Foulkes, sculptor and owner of Cretaceous Creations is taking this sculpting thing serious. I already knew he could illustrate dinosaurs but now he is proving, in spades, that he can create them in 3-D too. You may remember that I previously reviewed his first two sculptures here; *Iguanodon* and *Baryonyx*. His third and latest sculpture is *Pentaceratops sternbergii* in 1/18 scale. This is dinosaur fine art at its best. I like this kit overall but am especially impressed with its skin detail.

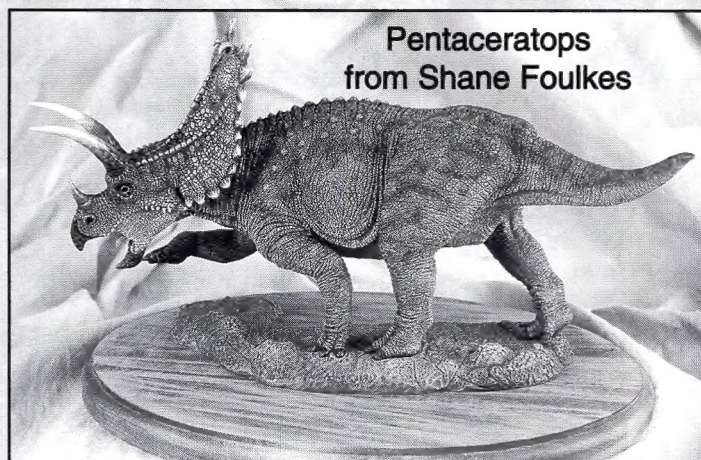
Pentaceratops was a horned dinosaur of the Late Cretaceous. It probably evolved from *Chasmosaurus*. Both dinosaurs had huge neck frills fringed with small spines that protected their neck, formed a threatening display, and helped anchor large jaw muscles. In some species the frill can travel halfway down the animal's back. A number of large holes (up to four) have been found in the bone of the frill to help offset its weight. *Pentaceratops* had two forward facing horns above its eyes and a single nose horn. Charles H. Sternberg gave *Pentaceratops* its name when he



Clovis Hunter vs. Smilodon



Brachiosaurus from Dragon Attack!



Pentaceratops from Shane Foulkes

discovered it in New Mexico in 1922. He and others initially thought that the two "horns" projecting out from its cheeks made up the fourth and fifth horn. It is now known that all long-frilled ceratopian dinosaurs have these.

Shane's new kit of *Pentaceratops* is most impressive. When built, it stretches over 13" long. The skin detail is minute and extremely convincing. Shane gives his sculpture very scaly, rough skin with numerous spikes and scutes randomly sticking out. You could almost sand wood with the skin of this resin kit. Shane poses his latest creation stomping along on three legs with its mouth wide open in a roar (or whatever sound *Pentaceratops* made). *Pentaceratops* had so much ornamentation on its head that this kit can be a painter's dream. The possibilities are endless regarding color schemes. I guarantee you will love this dinosaur kit. The model comes in ten parts with perfectly designed male/female connection points. A long, rocky resin base makes up an eleventh part plus Shane throws in a wood base to attach it to if you have him build and paint the kit for you. The kit also includes glass eyes and a full color photo box. Price is \$110.00 for the kit or \$220.00 if you have the very talented Shane Foulkes professionally build and paint it for you. **Cretaceous Creations, 8420 Craig Hill, St. Louis, Mo. 63123 (314) 849-9754**



AGENT JILL

The Truth is on the Bench.

Text and Photos by Tom Grossman

I went to "ReznHedz Toy and Model Show" in Chicago last September. It was great! I came home with way too many kits, some Model Show awards and some great pictures of some of the cool stuff I saw in the Model Show and the dealer's room. It turned out that the excitement of the trip would be continuing. While sharing the photos at a "Modelers in Action" model club meeting, one of my fellow members noticed a picture of the Simian Production's kit, Agent Jill. After thinking it over for a few days, he decided she was too cute to pass up. So, she became my next build-up job. I ordered the kit directly from Simian via e-mail. Debra at Simian was very helpful. She kept me continually informed of the progress of my order. The box arrived soon after they received my check.

The casting was better than satisfactory. The detail in her coat and gun was excellent and the likeness good, even though I knew that face but couldn't place it. She came with a nicely done photocopy of a tiny FBI badge placed in a small bag taped inside the lid. The buckle on the left sleeve was so well sculpted and cast that I could remove the supporting resin and free the buckle leaving it held in place only by the strap on her cuff. I cut off the sprues using a coping saw and sprue cutters. There was also a resin channel added under her chin to prevent bubbles from forming. This proved to be a bit challenging to remove and smooth out. For the most part, the mold lines were fairly prominent ridges but the surfaces were even on either side. There were a few small bubbles here and there, mostly along the hem of her coat and the bottom edge of the back yoke. After using one of my Squadron sculpting tools to open them up, I filled the bubbles with Magic Sculpt two-part epoxy putty. Since Magic Sculpt can be smoothed with water-moistened tools before it cures, it greatly reduces the need for sanding after it hardens. I also repaired the poorly cast heel on her right shoe that two finger tips on her left hand that were lost to bubbles. Just for fun, I added a small round earring. I also cleaned up and sharpened some of the ends of Jill's hair with a pointy sculpting tool.

Once all the parts were cleaned up, I began the process of test fitting and setting pins in the joints. It's always a good idea to make sure that EVERYTHING fits as best as possible before you start gluing and painting. For a kit this size, I use 14 gauge galvanized steel wire and a drill bit with the same diameter. After cleaning up and enlarging the socket for her right hand, I drilled matching holes in the bottom of the socket and in the end of her wrist. I set a pin into her wrist with CA glue. Next, using the cleats at the joint as a guide, I set another pin into the joint end of her left leg that mated with a hole on the inside of her trench coat.

As I worked on fitting the trench coat section to the rest of her body, I took off a bit too much along the top edge of the coat section where it fits underneath her arm and the bottom edge of the yoke. I decided it would be best to paint her skin completely, add her panties, base coat the entire trench coat and finish it along the surfaces that met her skin. This way, I could attach the coat section, mask the finished areas and use Magic Sculpt to fill the gap I had created. One filled, smoothed and cured, the repair could be easily painted and the rest of the coat dry brushed.

For painting, I use Visions Airpaints applied with an Aztek 470 airbrush. I primer with an airbrush because it gives greater control than aerosol rattle cans. I can sand imperfections with moistened wet-dry sanding products and reapply primer to small areas. The Aztek 470 is comfortable to use and easy to clean, allowing quick color changes. I prefer Visions Airpaints over other products because they are water clean-up, airbrush ready acrylics. I like their palette and the lower cost, too. A 2 oz bottle costs around \$3. I started by priming the entire kit with Bisque. After the first coat, I could see that Jill needed her skin smoothed. I used fine wet-dry sanding sticks and sanding film to get her skin baby smooth. Another coat of Bisque showed that I had accomplished that goal.

Next, I mixed a flesh base color with Pink Flesh, EggShell, Cinnamon and Peach in a ratio of 8:8:1:4. Next, I experimented with the flesh base, Bisque, Raw Sienna and Cinnamon to making a high-light, deep shadow and surface shadow skin tones. On a white background, I placed rows of different numbers of small drops of the flesh base and one of the other colors. I mixed the drops in each row together and ended up with a nice color chart with the mixtures on it. I chose bisque/flesh base in a 4:1 ratio for a high-light color. The best deep shadow was with raw sienna/flesh base in a 1:4 ratio. The best surface shadow was made with a 1:4 ratio of cinnamon/flesh base.

Once Jill had been base coated with my flesh base concoction, I applied highlight around her eyes, her chest in front of her collar bone, her breasts and along her legs and arms. Next, I applied hints of deep shadow around her kneecap, ankle, behind her collarbone and along her cleavage. Her skin was then topped off with surface shadow to her eyebrows, bridge of her nose, chin, apples of her cheeks, palm and knuckles. I also used surface shadow to soften the deep shadows as well. Once all the tones had been added, I softened the whole thing with a misting of my flesh base. I carefully added her panties with Black. Several passes along the edges with a fine "striper" brush gave the raised appearance of waist and leg bands.



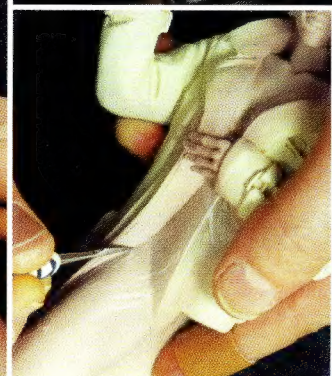
CLEANED UP, PINNED AND PRIMED.



FLESH TONES.



PUTTING ON PARA FILM WITH CLAY SHAPER.



TACKING WITH SCULPTING TOOL.

Bisque: Flesh Base

4:1

3:2

2:3

1:4

Raw Sienna: Flesh Base

4:1

3:2

2:3

1:4

Cinnamon: Flesh Base

4:1

3:2

2:3

1:4



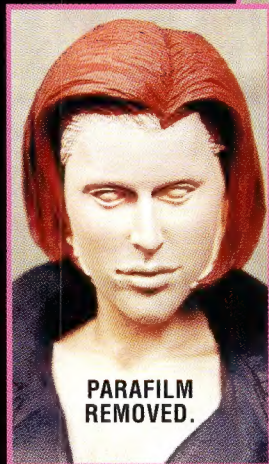
TRENCH COAT BASE COAT.



DRY-BRUSHING.



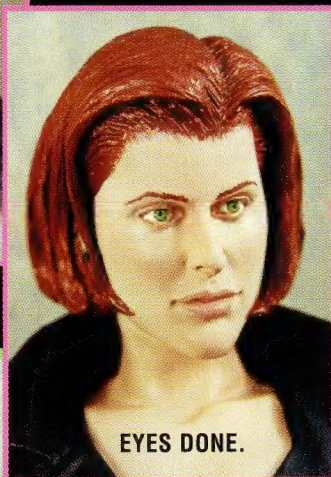
FILLING THE GAPS ON THE BACK.



PARAFILM REMOVED.



HAIRLINE AND EYEBROWS ADDED.



EYES DONE.



It was time to start masking. I use Parafilm strips cut off the end of the roll, stretched and set in place with Clay Shapers. The American Art Clay Company markets these. You can probably find them in the polymer clay section of most craft stores. This works best if you use the stretched Parafilm piece like tape, laying onto the kit without further stretching. Lay the Parafilm onto the model and use the Clay Shapers to tuck, fold and press it down as needed. You can cut smaller pieces off the stretched strip and work these around curved areas like Jill's face. I masked Jill's skin in its entirety including her right hand and left lower leg. Because I knew that her hairline would require work with a paint brush, I wasn't too concerned about keeping a straight line along it. As a matter of fact, I intentionally let the Parafilm cover a bit of the hair along her hairline. Once her skin was masked, I base coated her hair with Cinnamon. After it dried, this was masked off as well I also painted her gun black as a base color. Once dry, the gun was dry brushed with silver and highlighted along its edges with a graphite pencil.

For her coat, I mixed a Royal Blue/Black base color in a 1:1 ratio. For highlights, I used 3:1 Royal Blue/Black. I decided to base coat her shoes in Black. When these areas were dry, I dry brushed the light Royal Blue/Black over all areas of her coat that were near any skin. I also used the Royal Blue/Black base color to dry brush her shoes.

The Parafilm mask was removed from skin areas below her left arm before attaching the half of her trench coat to the rest of her body. I used a thin "striper" brush and the appropriate paint colors to clean up any edges that I missed with the Parafilm. Once the CA glue had cured, I set about filling the gaps I had created under her left arm and underneath the yoke in back with Magic Sculpt. I also filled and smoothed the gap along the back seam of the coat. A coat of Royal Blue/Black base revealed the need for a second Magic Sculpt application. Once that was resolved, I finished dry brushing the coat with Royal Blue/Black highlight.

When the rest of the mask was removed, I again used my thin "striper" paintbrush to clean up any lines I was not satisfied with. Next, I painted Jill's eyebrows and hairline with Cinnamon. Then, I painted the inside edges of her eyelids and her lips with my surface shadow. Some of the color got on her eyeballs but it would make a nice tint to her eyes later. Next, I did her eyeballs with white. I located the spots where her pupils would be and drilled shallow holes into them with a #73 drill bit. Lots of classic sculptors used this trick as well. For her iris, I used a base circle painted with Pine Green. I added a lighter ring just inside this using Basil. Highlights were added to the lower portion of each iris using a mixture of White and Basil.

Black went into the pupils and the holes are filled with successive drops of Clear Satin Sealer. These are added until there is a raised portion over her iris similar to the cornea of your own eye.

I did Jill's lips with two mixtures made from Apricot, Dusty Rose and Cinnamon. A darker shade was applied first and highlighted with a lighter one made by adding more Apricot. I masked her face and ear with Parafilm and dry brushed her hair with Copper. I also painted the buckles on her coat with Gold. I removed the Parafilm from her face and ear. I painted her earring Black and used a tiny "spotter" brush to add a little Day-Glo green X.

To finish the assembly, I attached her left leg and right hand. Her coat and skin were sealed with Clear Matte Sealer. Her shoes, lips, hair, eyes, earring and gun were finished with Clear Satin Sealer.

I painted the ring in her badge holder silver and the background white. To attach her badge, I used a scrap of paper to make a template to use in place of the nice photocopied FBI badge that came with the kit. I cut the template the size of the badge and test fitted it until the fit over her badge holder was good. A quick trim of the badge, some white glue, and she was official!

Her base was made from oak cut from an old crate and cleaned up. It was stained Min-Wax Puritan Pine and sealed with Visions Clear Satin Sealer. She would be pinned to it through her left foot using the same wire and drill bit that was used to pin her together. I flattened the hole of Jill's left shoe and drilled into it at an angle, heading towards her ankle. I drilled a corresponding hole into the base. The pin was measured, cut, shaped and glued in place. At last, she was ready to deliver!

Overall, Agent Jill was a fun kit to build. Simian Productions did a fine job of producing her. The casting was good, requiring minimal clean up and filling. The parts fit together well with the joints well hidden. The detail was really good. For a bigger challenge, one could always dig into her right sleeve and fashion her forearm. Then there's always the option of sculpting her left leg out of that side of her trench coat, too. Looking back, I would have added more colors to her hair.

Product Availability Information:

Simian Productions 3775 E. Denton Ave., #93 St. Francis WI. 53235
1-414-482-4APE

Testors Products 1-800-TESTORS <http://www.testors.com>

Visions AirPaints Mail Order from Visions or Alpine Imports 1-800-654-6114

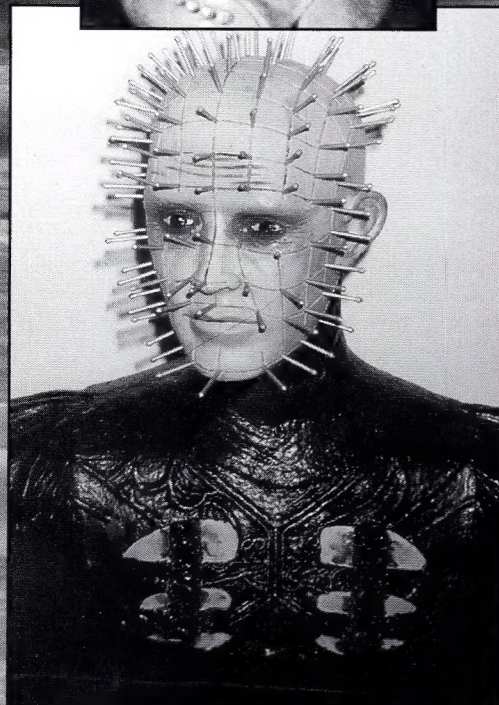
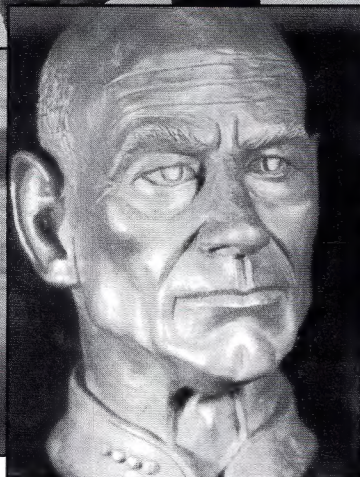
Aztek Airbrush Info Check with your local hobby shop or art supply

Parafilm Model Master Division Check with your local hobby shop

Clay Shapers American Art Clay 1-800-374-1600 <http://www.amaco.com>

ACROSS the POND

with Andrew "Mad Dog" Hall



Planes dropping from the sky, world-wide disorder, nuclear power plants going into meltdown and worst of all, your VCR switching off while you tape that "Millennium" special. But, you won't know this because you will be out on December 31st partying. You will be in an Irish Theme pub celebrating with Scottish music, eating Japanese sushi while knocking back pints of imported German lager. I guess in an ideal world, the full cast of Summer Bay will be on one of those planes which will crash land on the Baywatch HQ. Was that the most tenuous link to "busts" possible or what?! At least I have managed to get in first with the doom and gloom associated with the Millennium before everyone else has a crack at it. I am used to doom and gloom; I support the Detroit Lions. Someone has to...

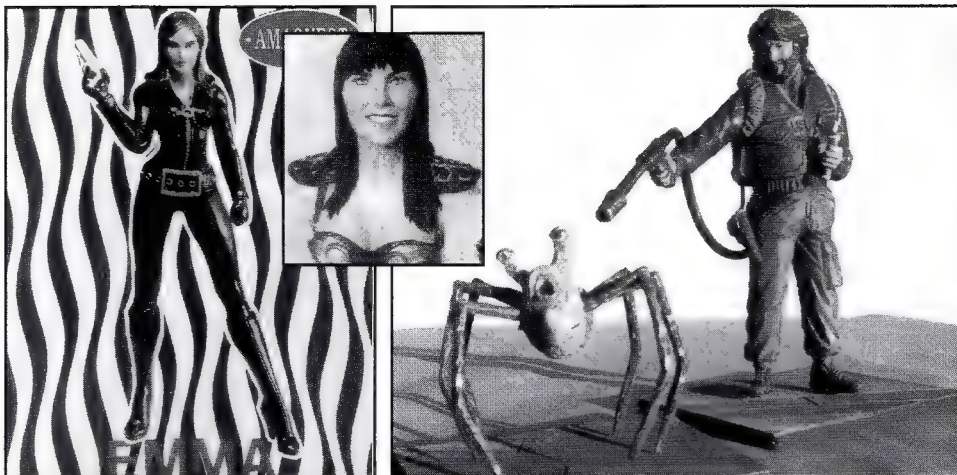
First bust for your titillation is a new, 1:8 scale Clint Eastwood. This is £27.00 UK including p & p while only £29.00 including postage to the USA. I know a chap who has one of these and he says that from most angles, it is a good likeness to Clint. This is from the firm, Reheat. The prodigious Jonathan Dewar (Jay Dee) has produced three new busts, the first being Xena, 1:3 scale costing £28.99, the second is also 1:3 scale and is the classic monster, "The Creature from the Black Lagoon" also for £28.99. The next in this line should be a Rodger Moore 007 bust. The above are all available from Frontier Models as a new vehicle from Planet X, a kit of the Leonov from 2010, which is in scale to their 2001 Discovery kit. If you are interested in these, contact: **Frontier Models, 5 The Lowlands, Hailsham, Sussex, BN24 3AG, United Kingdom.**

A new name to MR readers is that of Sculptured Images. They have produced a 3/4 scale bust, about 25 cm tall, of Patrick Stewart in cold cast bronze. Priced at £99.95 (not including p & p) they plan on following this initial bust with more; Spiner, Shatner, Nimoy, etc. Should you want one, then a letter to the following address would be a good idea: **Sculptured Images, 5 High Park, Stenack, Carharrack, Redruth, Cornwall TR16 5QR, United Kingdom.**

Mooncrest Models are doing a range of busts; 1/1 Terminator for £130.00, a 1/1 Pinhead for £120.00, a 1/3 scale Prince of Darkness at £47.50 and they have been selling this 8 inch tall Pinhead bust too. This kit was built and painted by FTVMC member Rupert Ramone and should point out that the kit did not come with pins. Mooncrest also do a range of diorama accessories which includes flagstone bases, steps and an archway. They can be reached at: **Mooncrest Models, PO Box 12562, New Southgate, London N11 1RW United Kingdom.**

Our final bust comes to us from a small firm called I & E Miniatures, two lovely representations of Gary Oldman from the big budget Dracula. Both are resin and about 1:9 scale. First, we have Dracula as the old man sculpted by Richard Bailey. This is one part plus the plinth base. The second kit is called the Transylvanian Gent which as three parts but no glasses. These you will have to make yourself. Priced at a meagre £15.00 each very affordable and there is the promise of a Bat and Wolf to follow soon. Want one? Want both of them? Contact: **I & E Miniatures, 63 Chandos Gardens, Gledhow, Leeds, LS8 1QB, United Kingdom.** Both of the pictured build-ups were done by Adrian Hopwood.

Okay, that's enough busts. Onto bigger things and they do not get bigger than this: Creative Castings have struck a deal with the leaders of 28mm role play figures, Games Workshop, to produce a huge 7kg, 51 cm high Blood Angel Chaplain. This cold cast figure comes as thirteen parts and has been rendered by Phil Hardy. I am a keen fan of rpg, Necromunda being my fave system but was knocked out when I saw this kit. This figure is priced at £150.00 (includes UK postage) with 30% Europe, 40% America and 45% Japan & Australia postage charges. The odd thing is that Creative have only got the license to produce this figure for **one year**. End of 1999 you will not be in a position to buy one. If you are interested, contact: **Creative Castings, Unit 11 Maesteg Business Centre, Heol Ty Gwyn Ind Est, Maesteg, Mid Glamorgan, Wales CF34 0BQ.**



Imar Models have just added this resin 1:16 scale, You Gotta Be F*****g Kidding diorama to their range. This is the Ian Marchants first sortie into resin kits which features a helicopter pilot, with flame thrower and TNT (I never go up in a chopper without my trusty flame thrower) and Spiderhead creature. The UK price is £17.00 including p & p. A 1:32 scale Xena on Horseback will be available now UK price £12.00 including p & p. Interested, then contact: **Imar Models, 2 Marylands Green, Chiselhampton, Oxford OX44 7XD, United Kingdom.**

Hobby Bounties have two new figures available; Emma the Counterspy £24.99 and a deform Die Hard Willys at £34.99 both from the Amaquest label and both available from their new UK shop at **Hobby Bounties, 54 VYSE Street, Birmingham B18 GHR, United Kingdom.**

The Main Feature:

An oddity this, a fully licensed UK figure and from the man himself, Lee Ames. Slaine is from the comic 2000 AD and the strip has been in print courtesy of Pat Mills for over 16 years. Slaine is a Celtic king who inhabits a myth haunted version of history, not unlike Conan he has been many things: thief, warrior, leader even a dragon farmer. Eventually, Slaine is taken by the Earth goddess to fight for her through history, various time lines. It is the early tales that fans love being known as "The Horned God Saga." One of our most well respected artists, Simon Bisley, American readers will know him from his fantastic Dark Horse Covers, a comic group I really admire and the only ones which I collect, has contributed covers for this tale. This kit was built and painted by FTVMC member Eric Moore to whom I am grateful for the background information and the photographs. Sculpted by Lee Ames (Starbeast, Staked Vampire) this is only available direct from him at a price of £75.00 including UK postage and is a limited run of 100 figures. Slaine is 1:6 scale with good quality castings and comprises the following parts: Main section - head, torso, right arm and both legs; left arm, right hand, axehead, axe shaft, two tusks for best detail and the snow landscape base which also has the Slaine name sculpted into it. Eric tells me that the worst thing to paint was the tartan effect. Now there's a subject for a future MR article. Any takers? Lee can be contacted at the following address: **Lee Ames, 122 Drayton Rd, Norwich, Norfolk, NR3 2DLT United Kingdom** or

fax on **01603 401572**. And as with all of those mentioned please tell 'em who told you.

Just a reminder that all of the prices mentioned are in UK Sterling and are there to give you a guide so that you know you are not being ripped off and that if you do contact any of those folk mentioned, then you should include an International Reply Coupon (IRC) available from all Post Offices. We, in the UK, have to do the same thing when contacting dealers in the US. Should producers wish to contact me about getting stuff onto these pages, then feel free to do so BUT if you are writing for information, **please** enclose an IRC and I will be happy to help when and where I am able.

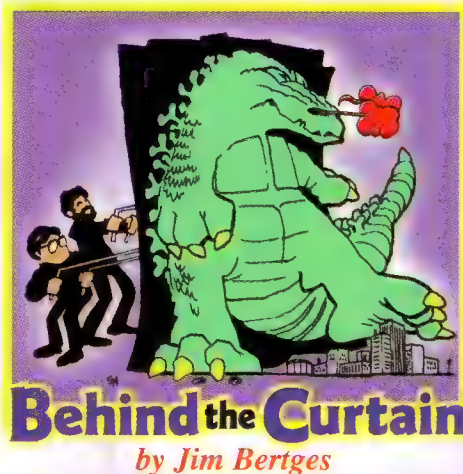
The FTVMC's Convention to be held in York this October ploughs ahead like a steamroller through a mountain of flour. This three night event promises a few surprises one of which will be the introduction of a new kit producer! For more details, UK readers should contact me at the address below or see our advert within this very organ. Finally, a quick one, as the Actress said to the Bishop, a new UK dealer has set up shop and are offering a Skinless Julia from the Hellraiser saga for £49.99. More details fax **Weird & Wonderful** on **01213279541**. Okay, that's our lot. I have had to take a second job shearing Wombles so I had better get my chopper in shape. Will it ever end?

May Your Glue Tube Never Harden, 

Andrew "Mad Dog" Hall

172 High Hope Street • Crook • County Durham DL15 9JA England





PHIL TIPPETT & SPECIAL EFFECTS

One Frame at a Time

Phil Tippet, Supervisor of "Draco", Design & Animatronics, with Pete Konig.



© Lucasfilm LTD. & TM
All Rights Reserved.
Used Under Authorization



So, you think you don't know who Phil Tippet is? Well, that's just because nobody's ever pointed it out for you. You know Phil Tippet's work; in fact, he has provided some of the most memorable moments in some of your favorite films. Do you remember that holographic chess match between Chewbacca and R2D2 in Star Wars? Or the way the dragon clawed its way out of its underground hideaway in Dragonslayer? Or how about the first time you saw the massive lumbering grace of the dinosaurs in Jurassic Park? See, you're already a fan of Phil Tippet's work and you didn't even know it. In a career that spans just over two short decades, Phil has been nominated for five Academy Awards, winning two, and has won two Emmys for his work on television.

As a young television viewer, Phil's destiny was set in motion when a huge ape reached through his TV screen and dangled him like Fay Wray above a crowd of gawking New Yorkers. Then, when Captain Sinbad and his men battled a Cyclops at the

Oaks Theatre, Phil was hooked. Stop motion animation worked its way into his blood and set him on the road to his future. "I had no idea how it was done, but I was fascinated by the artifact of it. It was like somehow, subliminally, life was being breathed into it, but you couldn't figure out how."

At that time there were few sources of information for a young special effects enthusiast to learn about the details of how effects were created. However, like most of his peers, Phil discovered a magazine that has been credited with changing many lives. "The only publication at all that published any pictures was Forry Ackerman's Famous Monsters Of Filmland. None of the movies ever showed up on television, either. Where I grew up in the San Diego area, we had only three TV stations. So a tremendous amount of the impetus to do this stuff was the result of living in a vacuum and deciding to figure it out myself."

Armed with a little information and a lot of determination, Phil set out into his back yard with his own camera and



© Disney, 1999, Used with Permission

began experimenting with animation. He remembers those early films where almost anything bendable was put before the camera. "I made whatever I could. There were a lot of little stop motion tests with clay or GI Joes or articulated pipe cleaners. I tried to figure out how to make an articulated skeleton out of wire and rubber. I was experimenting with whatever materials I could find. Then, sometime in my late teens, I hooked up with a film maker named Bill Stromberg. He was very interested in stop motion films and I worked out on his projects. Together we made our way to Hollywood where we met the practitioners of stop motion who were around at that time. There

were guys like Jim Danforth and Dave Allen and that's where I met Dennis Muren, Ken Ralston and Tom St. Armand and other people I've subsequently worked with over the years."

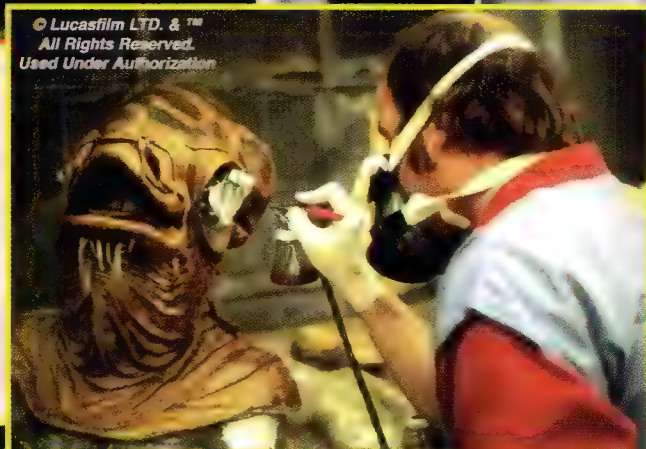
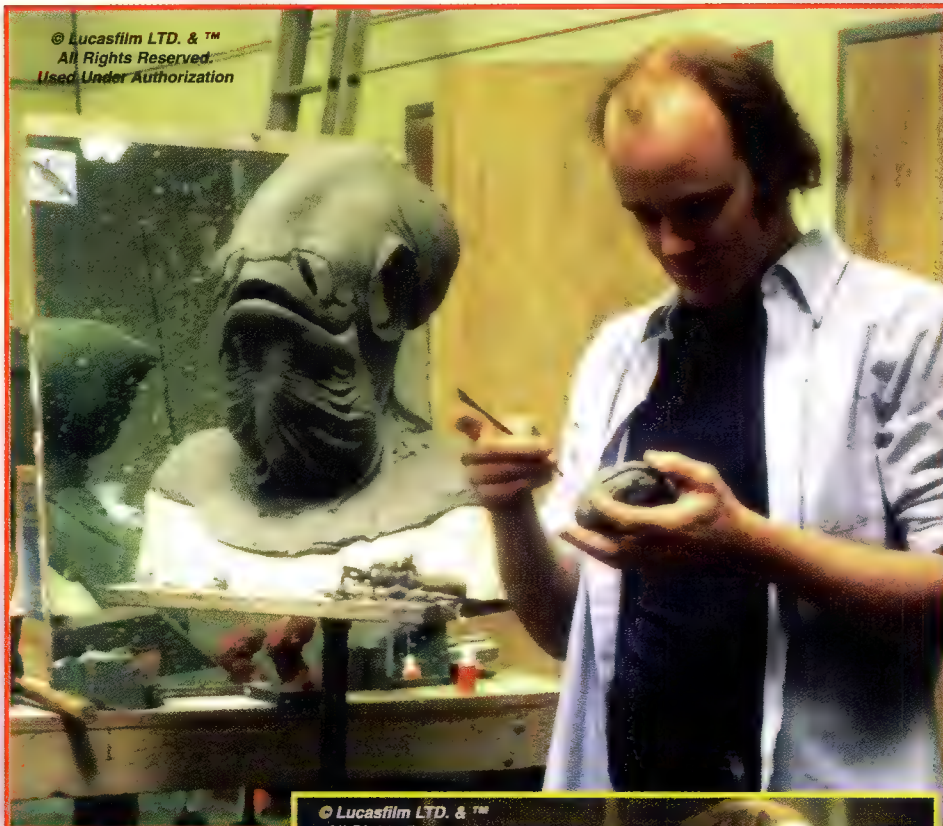
The place where all these future giants gathered was Cascade Pictures. Cascade was a small studio that specialized in providing stop motion characters and animation for television commercials. They were responsible for Doughboys and Green Giants and a host of other singing, dancing animated products and pitchmen. "They did only television commercials. The only place that did stop motion was Cascade. It was run by Phil Kellison, who was a mentor to all of us. Phil had worked with Willis O'Brien, I think, on The Giant Behemoth, so he was our link to the past. He allowed us to run the place and have it as our own club house."

Dave Allen and Dennis Muren and Jim had found a treasure chest of old Pete Peterson creatures. They had been auctioned off by his wife when he died. There were the armatures of King Kong and the Giant Behemoth, all sorts of things were lying around there. It was our little enclave there for a while because there wasn't anybody interested in this gooney stuff."

To a fascinated outsider, it sounds like a gathering of sorcerers or sorcerer's apprentices working in a dark, magical place. They were practicing an arcane art that few understood. However, Phil dismisses that notion with typical self deprecating humor. "Yeah, well, it's more like a bunch of dorks who got together doing something that nobody else cared about."

Phil's entry into the world of professional stop motion was through model making and sculpting. When the subject of modeling comes up, the inevitable question of an interest in Aurora models arises and Phil's voice fills with enthusiasm. "Oh yeah. As soon as those things came out, if I couldn't mow enough lawns to get the junk, I'd rob my mom's purse or do whatever I needed to do to get the Creature From The Black Lagoon. The way I got started in stop motion was through sculpting and the understanding of posing and volume. Because it was so complex and there were so many processes involved in stop motion that it was just easier to sculpt."

However, he soon conquered the complexities of stop motion and it became the foundation for his career. It was the next step in his career that



could be called his "breakthrough" into major film making. Although no one knew at the time just how much impact that job would have on his career and the future of films. "Usually things happen in Hollywood as a result of your contacts. As it happened, I was doing a lot of sheet rock work in the art galleries at U.C. Irvine at the time with a guy who was Richard Edlund's Navy buddy. This guy knew that I was interested in special effects and movies and when Richard was setting up his shop for Star Wars,



Phil animates the dragon for Dragonslayer (1982)

he gave me a call to ask if I was into photography at all. Well, I wasn't, so I gave Richard Dennis Muren's number. Dennis was hired and he hired Ken Ralston. Both of those guys were on the blue screen photography of the spaceships for Star Wars. At one point in the production, Stuart Freeborn contracted phlebitis and they couldn't do all the shots they needed for the cantina sequence. When George moved back and he was working at ILM in Van Nuys with Dennis, Dennis said 'I know these guys who can do this stuff.' George made a deal with Rick Baker, Jon Berg, Laine Liska, Doug Beswick and a bunch of stop motion animators and myself and we threw together this slap dash shop out in Burbank. In about six or eight weeks we produced all these masks. Then we went to this little stage on LaBrea and George showed up and Gary Kurtz showed up and Carol Ballard was the cinematographer. We put these masks on and did all these insert shots and he chopped that into the movie."

Phil's other contribution to Star Wars was the famous "holographic" chess sequence. "While we were putting all the masks together George would come over and check things out. He saw a bunch of stop motion models on the shelves and said, 'Do you guys do this kind of stuff?' We said yeah we do that stuff. He had planned on doing his chessboard with live action people in masks, but Crichton's Westworld came out with a similar scene so George wanted to try something a little different. He hired us. He used a bunch of characters that I had made, I said if you hire me, I'll throw this in." It was a small, but very memorable part in a film that rewrote cinema history.

Phil's role increased in the subsequent Star Wars films and his contributions to them have been well documented. If Phil Tippett's only contribution to film history was his work on Star Wars, The Empire Strikes Back and Return of the Jedi, he would still be remembered among the effects greats. However, Phil was always moving forward and

improving upon past techniques. In 1982, he co-developed Go-Motion, an improvement on previous stop motion methods for the film Dragonslayer. It was this development that gained him his first Academy Award nomination. "I was looking for ways of blurring models for a long time because that was the impediment to stop motion. As the "B" movies of the Fifties and Sixties gave way to the big budgeted, Spielberg/Lucas more "A" pictures, the look of things had to change and become more

sophisticated for the audiences. So the whole Go-Motion thing was indeed a replacement for that. We extrapolated a bunch of the motion control technologies and reconfigured them into an animation context. It allowed us to hold the puppets rigidly which eliminated a lot of the registration problems. It also allowed us to move the puppet while the shutter was open which gave it the blur and made it closer to what a live action "thing" would look like. So it blended in a little more seamlessly. That was the idea for those pictures to update the technique."

Go-Motion was a refinement of the time consuming, painstaking stop motion effects, but it didn't replace the single frame method of shooting the effects. Although the final look of Go-Motion was an improvement over stop motion, it still operated on the same principles. "It was shot one frame at a time. So with any given shot you might program forty to ninety percent of the thing and, depending on the shot, you go in and fill in the rest with regular hand animation. A huge amount of it, a lot of the character and the details were hand animated on top of (the Go-Motion). The significance of it really was that you could hold the puppet rigid to give it a blur and since it was computerized you could repeat effects and you could refine a performance. But it was a pain in the ass to work on and nobody ever liked working with it. I was the only one who ever did very much with it."

However, the effect of Go-Motion was impressive enough to garner an Oscar nomination for Phil and his work on Dragonslayer. Not only did Phil devise a new way to move the dragon, but he had a lot to do with the dragon's look as well. "There was another guy, John Benete, who worked with the producers on that picture. He came up with some initial designs of this long, serpentine thing and I took those and redesigned it for stop motion." It's a design that still lives in the hearts of fantasy fans and modelers worldwide.

Phil's talent for design also paid off in 1983 when he headed the creature shop for *Return of The Jedi*. Phil handled the design and animation of some of the best known creatures in the galaxy including Jabba The Hutt and the Rancor monster. One result of his work on *Jedi* was Phil's first Academy Award.

These days, Phil's role has shifted from effects guy for hire to the head of an effects company that creates effects for some of the highest profile pictures in Hollywood. He has gotten away from the design aspects of special effects. "I've kind of slowly moved out of any 'hands on' type of work because of the complexity of the stuff. Our studio is a hundred plus people and my relationship with the pictures is with the directors and producers and writers. The design has fallen to one of my partners, Craig Hayes, who is a far better designer than I ever was. He handles that part and I deal with the choreography and editing."

Craig Hayes has worked with Phil since 1985 when they worked together on *Robocop*. Craig designed and built the ED 209 police robot and has worked with Phil ever since.

Phil's Emmy winning work on the CBS documentary *Dinosaur!* led to his being hired to create and animate the dinosaurs for Steve Spielberg's *Jurassic Park*. Phil created the "anamatics" or animated story boards that detailed the look of Spielberg's vision and allowed the director to convey that vision to the actors and crew as they shot the live action. As it came time to begin the actual animation of the dinosaurs, it was decided that traditional stop motion would be too time consuming and expensive. The dinosaurs were to be created by computer. However this did not stop Phil's involvement with the film. He was asked to train the computer animators in stop motion techniques in order to give character and life to the prehistoric creatures. This led to the development of the DID or Dinosaur Input Device WITH Craig Hayes, Brian Knapp and Rich Sayers. The DID was, in essence, a stop motion armature with motion sensors at every point of movement that fed those movements into the computer. It was a revolutionary development in computer animation that gave stop motion animators a more "hands on" approach to computer animation. It also earned Phil Tippet his second Academy Award.

This transition from stop motion to computer animation seems like the next logical step from the improvements made with Go-Motion and that character animation has been greatly simplified, but Phil has a few cautious words about thinking in that manner. "The myth in this business is

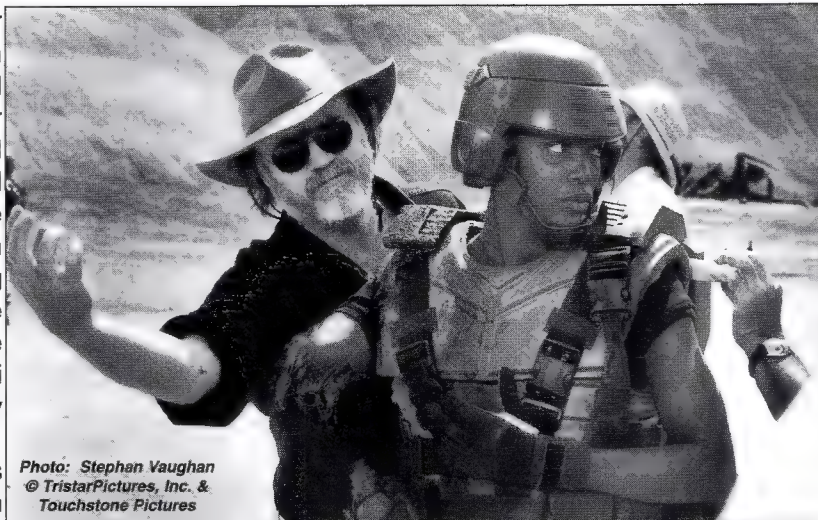


Photo: Stephan Vaughan
© TristarPictures, Inc. &
Touchstone Pictures

Phil on set of Paul Verhoeven's "Starship Troopers."

that now special effects and dimensional character animation is easier to do. All you have to do is push the 'Better' button on the computer and somehow the look of a shot improves—but actually it is our understanding of the traditional crafts like performance, picture making and sculpting that drives the work we do with these new tools."

With this new step in the creation of special effects, it seems, on one hand, that we've left the old ways behind. On the other hand, there are those who seek to recapture the look of stop motion while still using the new methods. As the story goes, Tim Burton wanted to create the Martians in *Mars Attacks!* via stop motion, but money and time constraints forced him to use computer animation instead. The compromise Burton supposedly made was to have the computer animation imitate the look of stop motion. Phil, however, has a different view of that particular process. "I've heard people say that that stuff was done that way to look like stop motion, but I don't believe that. I just don't think it was done very well. I think that there's good stop motion and it seems like a false economy to me to spend millions of dollars to make something look like a bad version of something else. It just looked kind of weird. It didn't look like stop motion, it just looked like weird computer graphics to me."

Both stop motion and computer graphics have a distinctive look, but according to Phil, it's not necessarily the kind of movement that gives the computer generated images an edge. Two of Phil's creations come to mind, the *Dragonslayer* dragon has quite a different look from the dragon in *Dragonheart*. Although one is a Go-Motion model and the other is a CGI creation, that's not how Phil sees their differences. "That's not a stop motion vs computer graphics issue, it's attention to detail, I think. With the computers you can pay more attention to detail, but you have to know what you're looking for in the first place. If a thing is wiggling too much, you're moving too many parts. The focus for that is to try to make the most plausible performance and not make it look like a big sack of jello."

As in stop motion or any artistic endeavor, with CG animation, it comes down to the person who is creating the "performance" as to whether it is convincing or not. "It depends upon the intent of the character and the direction and all that. In a sense, the animator is the actor. It really depends on the skill of the animator. A really good animator is exactly that, a performer. Just like a puppeteer or a mime or an actor. On the other hand, the computer as a result of being this editorial device has the capability to fix things. You can get a performance, albeit over a longer

period of time with a less experienced animator, if you know what you want. Whereas with stop motion animation, that's not possible. You either have the skill or you don't. It is a one time performance and if you blow it, you have to start all over again. It's not for people who don't have those nerves of steel. They can be reduced to quivering lumps of jello and are incapable of doing multiple takes."



Phil animates a very moody scene from his documentary, "Prehistoric Beast."

The advent of computer technology has also enabled Phil and his company to create effects that would be physically and financially impossible through traditional methods. One of the best examples is their work on *Starship Troopers*. The massive swarms of attacking bugs were perfectly suited to the computer, nothing of that scope and realism could have been achieved until the advent of CGI. "You wouldn't have been able to do that conventionally. It was the computer that that allowed us to even think of doing something like that."

Other recent projects for which the Tippett Studios have provided their expertise include *Virus* and *My Favorite Martian*, the feature version of the classic 60s TV show. For *Virus*, Phil was called in late in the production, "We made a giant monster robot for that. His name is Goliath and he has a lot of moving parts. That show was more in the nature of a rescue call from the studio. They hadn't really planned on doing a lot of CG work, but the mechanical prop on the set wasn't able to give them everything they wanted, as usual. So, Craig Hayes, the head of our design department built a computer graphic model of this thing. It is incredibly complicated, with more than five hundred parts on it. Then we put together a sequence with this big thing tearing the ship apart." This pro-

vided the film with its climactic effects finale.

On *My Favorite Martian*, Tippett Studios' participation was much more involved. "For that we made a couple of characters. One was a kind of a trickster character called Zoot. It was Uncle Martin's space suit who has a life of its own. He does trickster type things, getting Uncle Martin in and out of trouble. Then we did a scene where Darryl Hannah transforms into a weird extra-terrestrial creature. We were involved with an action sequence with that."

Coming up next for Tippett Studios is Jan De Bont's *The Haunting Of Hill House* for Dreamworks. It is a remake of Robert Wise's black and white classic *The Haunting* which was based on Shirley Jackson's novel. The original film is known for being able to frighten the audience without showing anything. The new version will most likely frighten audiences with subtle and terrifying visions.

As Phil sees the future of Computer Graphic effects, there are few breakthroughs left to be made, but there will still be changes in the industry. "I think it's pretty much going to be refinements of tools and capacity. There will be more performance, model building and cinematic skills that need to be addressed. Until genetic engineering replaces comput-

er graphics. Then you become a wrangler or a bee keeper or something like that. Like one of the guys on the set with the giant bear."

For the aspiring effects artists who are toiling over their video cameras and personal computers, Phil offers this advice, "My general pitch is just to make sure it's your passion and your calling.

There are a lot of career counselors

out there telling people to become animators because the opportunities are there. But I believe that's kind of a dangerous position because people who have that careerist mentality ultimately will have a rude awakening. The whole endeavor is so cyclical, it changes so quickly. But the people who it's going to take a few bullets to stop, they're going to be killed anyway, they may as well go ahead and do it. I would say just be passionate about what you're doing and stick with it."

It's a passion like that which drives Phil Tippett to produce the many fantastic visions he's been responsible for. The joy he takes from his job shows through in his performances. A prime example is found in *Robocop* when the ED 209 robot is destroyed, but still staggers around with one little part still whirling around. "Stuff like that's almost an afterthought. You'll be going through your model parts and say 'Here's a little fan from a Chevy model or a Big Daddy Roth engine. If I put a nail through that I can animate it going around.'" It's those little bits of fun that show through the work and give the audience something more than they expected. This is why we as an audience appreciate Phil Tippett's work, even if we're not always aware of his name, we remember the dazzling images he's given us.





QUALITY * TIMELY
SUBSTANTIAL * BIMONTHLY

*More of what you're looking for
in a modeling magazine...*

"The Recognized Leader in Modeling Excellence..."

That's a statement made by many folks about our magazine and with good reason. Not only can you set your calendar by our prompt, bimonthly publishing schedule but you can also count on us to bring you the most up-to-date information available within this branch of the industry that we cater to. We have the highest circulation for this kind of magazine and we haven't stopped growing either. All this is not only important for advertisers, but also for subscribers. If it's in the *Modeler's Resource*®, you know it's news and you know it's timely.

- **Resource:** We are the ultimate resource for your modeling needs.
- **History:** We've been here for over 5 solid years without missing a beat! Yeah Baby!
- **Subjects:** We cover the bases to keep you in the know.
- **Growth:** More color with nearly every new issue.
- **Circulation:** We're number one for a publication of this type.
- **Writers:** Expertise unsurpassed.

The Recognized Leader in Modeling Excellence. Try to Act Surprised.

Save \$5.70 off the cover price on a year's worth of *Modeler's Resource* (3rd Class/6 bimonthly issues - USA)!

☐ \$30.00/yr USA ☐ \$42.00/yr Can-Mex ☐ \$60.00/yr Eur-S.America ☐ \$70.00/yr Asia-Pac.Rim ☐ \$40.00/yr First Class/USA

6 ISSUES!

~Checks and Money Orders must be drawn on a US Bank, in US Funds for processing~

6 ISSUES!

Name _____
Address _____
City _____
State _____ Zip _____
Country _____
☐ New ☐ Renewal
New subscription: Start w/issue # _____

Clip and mail to:

Modeler's Resource®
4120 Douglas Blvd, #306-292
Granite Bay, CA 95746-5936

For Credit Card Orders:
Fax: 916.784.8384

~Credit Card Information~

#TMR28

☐ MasterCard ☐ VISA ☐ American Express ☐ Discover

Expiration Date: ____/____/____



Signature: _____

Green's Models

Plastic model kits from, and of, science fiction, TV, figures, space, movies, etc. Old and new; hundreds available. Free sales catalog. Also, send your sales and/or trade list.

Dept MR, Box #55787
Riverside, CA 92517-0787 (USA)
909/684-5300 • 1-800/807-4759 • Fax: 909/684-8819
e-mail: MR@greenmodels.com
Internet: http://www.greenmodels.com

New Classified Display Advertising!

Put Your Company Name/Product Here!

Check out our new Display Classifieds! Two sizes to choose from: Standard 1-inch high by 3½" wide - \$60.00 or 1-inch high by 2½" wide - \$45.00. Cost includes set-up, your heading (in bold) and address. Payment is required with your ad. Also includes placement of one picture or logo.



**Find Out Where to Get
Modeler's Resource!**

Give this number on the left a call to find out which comic shop near you carries your favorite model-related magazine!

LIFORD Studios

Frau Brust

Sculpted by Brad Liford

**1/8 Scale
Resin Bust**

\$29.95

plus \$5.00 s/h
CA Res. add 7.75%
Sales Tax

**Send Check or Money Order
To:**

Brad Liford
PO Box 5127
Hemet, CA
92544-0127

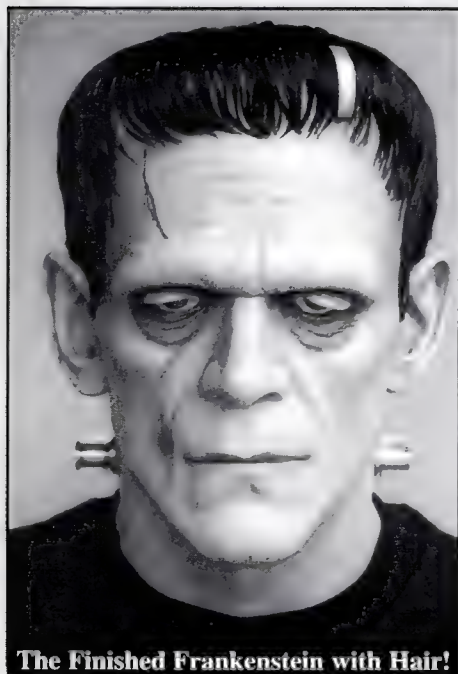


AN ANSWER TO A "HAIRY" PROBLEM

or

HOW TO APPLY HAIR TO YOUR KITS -- Part 2

by Alan Friedman



The Finished Frankenstein with Hair!

Part 1 from MR Issue # 26, concerned the selection of different types of hair and it's preparation for kits. Before application can begin, the color, style, growth pattern and final result must be predetermined.

Color selection is always up to the individual artist. Color reference material from videos, books, magazines or posters are always helpful. Whereas a monster, fantasy or comic book character might have hair color that is ONE color, most realistic humanoid type hair color is a mixture of colors. Even within this mixture of color, there is usually shading that seems to occur naturally - a graduation from dark, at the back of the head, to light, moving up toward the top to front. The same would be true of a creature with hair -- the hair would be darkest at the bottom, getting lighter as it continues up to the top or front. There might also be dark hair blended among the lighter hairs creating a realistic design or growth pattern.

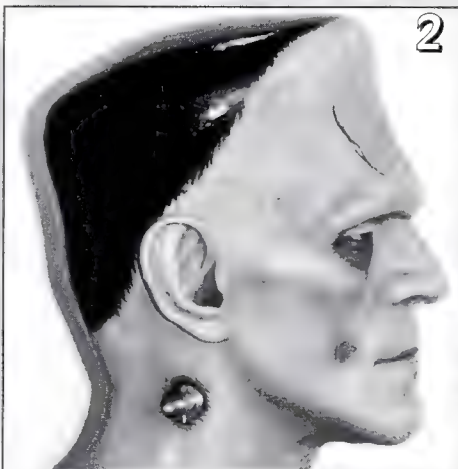
Creating this blend of different colors of hair would begin by determining the basic or 'base' hair color. Two other shades of hair would also be chosen, one - a few shades lighter; the other, a few shades darker. These three shades can now be blended into five, by separately mixing the light color with the base, and the dark color with the base. By varying the amounts of light and dark hair mixed, an infinite number of blends are possible.

The hair fibers are mixed together or blended by placing layers of the various colors in a hackle. (For a photo, see MR

issue 26!) The hair is drawn from the hackle while holding some of all three colors. The hair is then replaced back into the hackle and the process continued until a satisfactory blend is achieved.

Another method is after running the different shades of hair through a hackle or wide tooth comb, the shades are firmly held by both hands, (with thumb and forefinger) each at the opposite end of the hair. This small pile of hair is now twisted and drawn apart. Some of the hair will be in one hand, the balance in the other. These two pieces of hair are placed back together opposite from the way they were separated, and the process continued until the blend desired is achieved. The hair is to be applied or 'laid' in the most naturally appearing growth pattern possible. Generally working from back to front or top to bottom allows each successive layer of hair fibers to cover the one preceding, thus creating a "shingled" effect.

It is important to determine where the hairline, "part" or change of direction will be placed, since this will be the area that will be most visible when finished. This last



application or hairline is where the craftsmanship becomes most important.

A "Dracula" or werewolf or any humanoid character will generally have their front hairline or part - visible. A "Frankenstein" or any character with bangs or hair styled forward would cover this hairline, but a necessary change of direction or parting would still be visible.

Gino Acevedo's stunning paint job on the Cine Art's Boris Karloff "FRANKENSTEIN", (photos 1 & 2) was finished with the application of black paint in the area that would generally be covered with black hair. Applying paint in a shade of the darkest hair color intended, will visually tie together any gaps or holes in the hair application.

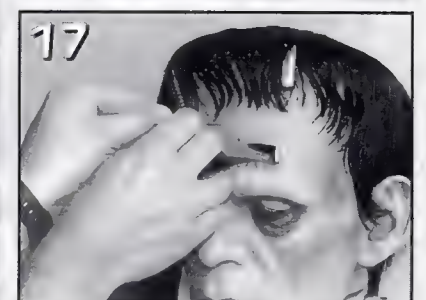
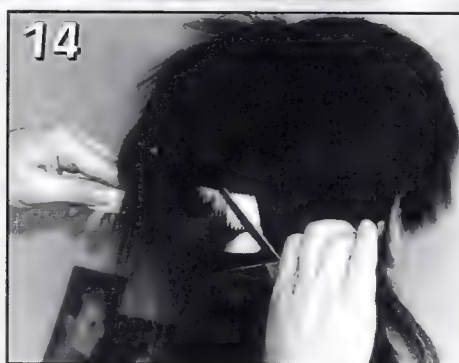
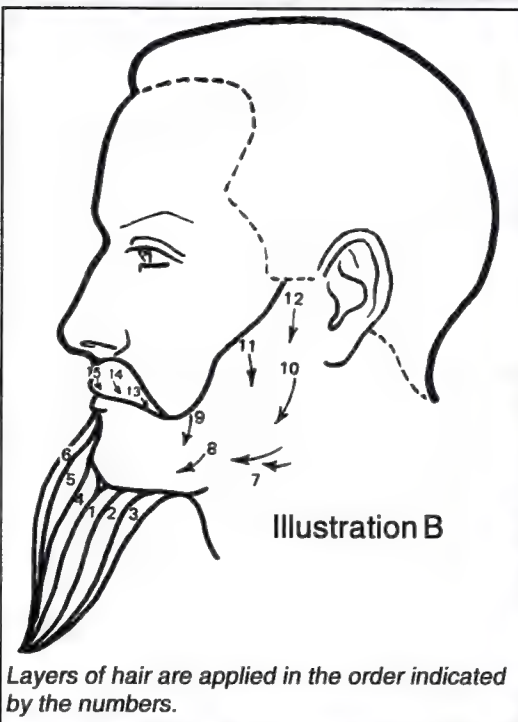
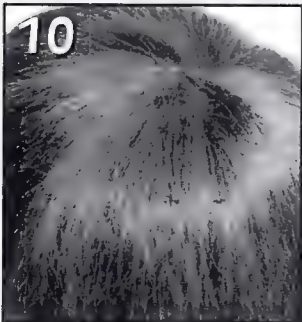
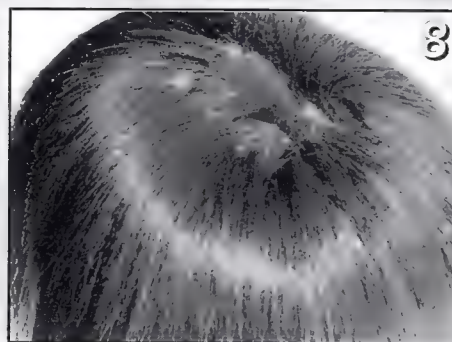
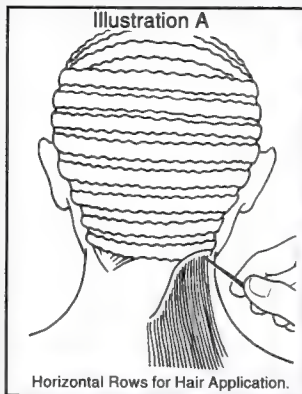
Starting at the back, the ends of the hair will be applied, working from side to side, pressed into evenly spaced horizontal rows of adhesive, from bottom to top, (Illustration A).

Holding only as much hair as can be comfortably controlled, the fibers are drawn through a hackle or comb to align the fibers and remove any strays that are short or loose. Then, the uneven ends of the hair are trimmed straight across. (photos 3 & 4).

The adhesive of choice is applied (in this case, Barge contact cement) to an area (in this case a row) only large enough so that the ends of the hair can be pressed into the adhesive while still aggressively tacky using the straight edge of a palette knife or scissors, (photo 5). The working area's size is determined by the adhesive's drying time along with atmospheric conditions and an artist's speed. Again, work with only the amount of hair that can be comfortably held and controlled between thumb and index finger.

With the ends of the hair firmly pressed into and embedded in the adhesive, the excess hair is cut off or removed. So that straight lines or 'steps' are not cut into the hair when removing the excess, the hair is not just cut straight across. The scissors are held flat at a 45 degree angle from underneath as it is cut, (photo 6).

This 'shingling' continues up the back of the head (photo 7). To the front of the face, from the sideburns to the bangs - hair continues to be layered from the bottom up, but the angle begins to change. When turns, curves and changes in the growth pattern are encountered, the small bunches of hair may be cut at the angle they will be laid onto the head. That is, the hair may be cut and laid into the direction it would normally grow, rather than straight up and



Here's the entire process of creating realistic hair for your kits, from 1 to 17!

down or across.

When the application reaches the front hairline, 'part' or change of hair direction, (**photo 8**) or in this case the centerline of the scalp, a slightly different application technique is employed.

After the hair is combed and cut straight across, it is then pre-cut into it's final shape, in this case -- a point. The final bunches of hair are then trimmed from the underside at a 45 degree angle so that the ends of each of the hairs comes into contact with the 3M 77 Spray Adhesive placed on a scrap of cardboard, (**photo 9**) then pressed into place, (**photo 10**).

Photo 11, shows the completed application of hair. After the adhesive has thoroughly dried or cured, all of the hair can be

pressed flat to the head surface to make sure all the hair fibers are firmly embedded in the glue. Then using a wide tooth comb, rubber based wire wig or dog brush, gently comb through the application to remove any loose hair fibers.

If facial hair is need for a particular character, a similar shingle pattern for faces is shown in **Illustration B**.

The hair must now be trimmed and shaped using scissors or electric clippers to shorten, and razors and thinning shears to remove bulk, (**photos 12 - 15**). Care must be taken so that straight lines or 'steps' are not cut into the hair. By holding the hair up away from the kit at various angles, the hair can be 'layered' or 'shingled' to avoid straight lines or

'steps'.

After all of the preliminary trimming, any loose hairs should be remove by combing or brushing or blowing with a hand-held hair dryer. Then, the hair can be misted (**photo 16**) with Evian or distilled water in an atomizer and styled or combed into place before a final trimming with a hair cutting razor, (**photo 17**).

Hair gels, sprays or mousse may be employed to created a finished style. Even acrylic fixative can be lightly misted on a finished hairdo, but trying to alter the style afterwards will almost be impossible.

By carefully planning and working slowly, three dimensional hair can be a most professional and realistic addition to any kit.



SUPPLIERS

West Coast • Los Angeles:

HAIR WHOLESALER

Giovanni & Son (818) 908-0183

THEATRICAL BEAUTY SUPPLIES

Burman Industries 818.782.9833

Cinema Secrets 818.846.0579

Image Exclusives 213.651.5002

Namie's 818.763.7072

The Source 310.447.9116

West Coast • San Francisco

Krylon 415.863.9684

East Coast • New York

HAIR WHOLESALER

Hair Factory (800) 999-9328 (914) 576-1647

THEATRICAL BEAUTY SUPPLIERS

Alcone Co. 718.361.8373 • 212.633.0551

Canada

THEATRICAL BEAUTY SUPPLIERS

Act One 604.687.0737

Hiscott Beauty 416.977.5347

Europe • England

Charles Fox 011 44 171 240 3111

Europe • Germany

Bergdman 0049 7392 70940

Europe • Switzerland

Atelier Bassi 00 41 81-750 50 30

Alan Friedman is an award nominated member of the Hollywood Guild of Make-up Artists and Hairstylists Local 706 for 25 years. He is also a member of the Academy of Motion Picture Arts and Sciences and the Academy of Television Arts and Sciences as well.

Alan's recent feature film credits include, Paramount Pictures "A Night at the Roxbury"; Special Make-up for "Blade"; John Carpenter's "Vampires"; Mel Brooks' "Dracula, Dead and Loving It!"; "Clueless"; and both "Brady Bunch" feature length movies.

Television credits include a 1998 Emmy Award for "Outstanding Achievement in Make-up" for an episode of "Buffy the Vampire Slayer." Other recent television credits include, "Ally McBeal"; Disney's

"Tower of Terror"; "Clueless" - the Series, and the 2 hour Pilot for the series "Dark Skies."

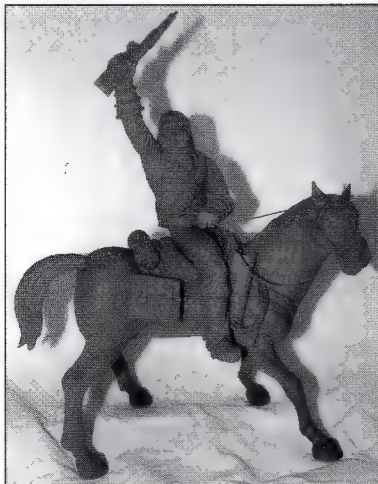


© Craig T. Mathew

Resin D'Etre

"Casting through Gravity and the Grace of God"

2104 Cindy Lane, Austin, TX 78727 • Email: ntanguma@hotmail.com • Tel: (512) 339-4118



Gorilla Warfare

by Peyton Duncan
Cost: \$100.00 + s/h



Super Deformed Zeiram

by Nic Tanguma
Cost: \$25.00 + s/h



S & M Spryte

by Peyton Duncan
Cost: \$45.00 + s/h

Xenomorph Bust

by Jeff Shimeke
Cost: \$60.00 + s/h



The 1999 Mad Model Party™



**Your Invited
July 17th - 18th**

**The Maddest Model Party Ever!
With:**

**Bigger Model Contest & Prizes
Bigger Showroom & Theater
More Dealers & Guests
More Industry Sponsors**

& a Toy Show on Sunday Tentative

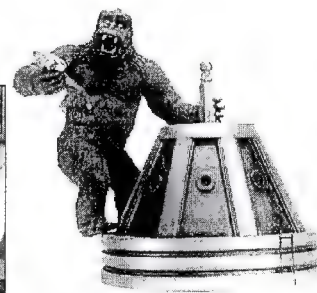
CONFIRMED EXHIBITORS

At time of publication

MICHAEL BURNETT PROD'S INC
HORIZON HOBBIES "Shinge Uchino"
ALVAREZ WAX MODELS "Henry Alvarez"
ONI-SHOUGUN "Keigo Okada"
FANTASY CREATIONS "Tom Ovenshire"
PEGASUS HOBBIES INC
SKYHOOK MODELS "Dave Bengel"
THE RIGHT STUFF "Joe Trujillo"
KITBUILDERS MAGAZINE
NOE MODELTECH "Joe Sid"
X-O FACTO "John Tucky"
SPECIAL CREATIONS "David Gutierrez"
THE TOOL MAN "Billy Carr"
RED PLANET DESIGNS "Robert Ortiz"
LASCO DIAMOND PRODUCTS INC
MONSTERS IN MOTION
MODELER'S RESOURCE
BONE CLONES "David Kronen"
MOB SCENE "Michael O'Brien"
CELLAR CAST "Steven West"
BRAD LIFORD
REZNEDZ "Larry Burbridge"
PROTEUS DESIGNS "Steve Lawrence"
PUZZLE ZOO
JONES BONES "John Jones"
AMAZING FIGURE MODELER
CREATURE FEATURES "Alan Skinner"
THE MONSTER CELLER "Joe Ferrelli"
THE VAULT "Ken Hunt"
MICK WOOD'S MODELWORKS
AT REST DESIGNS "Shawn Crosby"
WOLF'S HEAD PRODUCTIONS INC
KAIBUTSUYA "Shunji Naka"
SMOOTH-ON INC "Brad Frikkers"
COAST AIRBRUSH "David Monning"
And Many More To Come



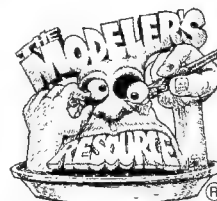
**SPECIAL GUEST
FAMOUS STOP-MOTION ANIMATOR
RAY HARRYHAUSEN**



When: Sat 10 to 6 - Sun 10 to 5
Where: The Pasadena Convention Center.
300 E Green St, Pasadena, CA
Cost: Saturday Admission \$15.00
Sunday Admission \$10.00
Children 12 & Under Free
Weekend Ticket \$20.00 Advance
Purchase Only
Make payment to: Mad Model Party



MODEL COMPETITION Sponsored In Part By



GOLD SPONSORSHIP



GOLD SPONSORSHIP

MODEL COMPETITION GENERAL INFORMATION

No Fees To Enter. 1st, 2nd & 3rd Prizes in all Categories.
Each place will receive a Trophy, Cash and Merchandise.

CATEGORIES

BEGINNERS:

Age 15 and younger.

INTERMEDIATE:

Age 16 thru adult.

PROFESSIONAL:

The Big Boys category.

VEHICLES AND HARDWARE.

Vehicles, Ships, Weapons Etc.

FEMALE FORUM:

Only the hottest chick kits need apply.

DIORAMAS AND SPECIAL EFFECTS:

Scratch built and modified kits

ANIMATION:

Ananime, comic book and cartoon characters.

FOR ENTRY FORM CONTACT TERRY FITTON



Dealer Info & Advance Tickets

Mike Stannard
20th Century Productions
PO Box 2037
San Bernardino, CA 92406
Tel: 909-880-8558
Fax: 909-880-8096
E-mail: toyrific@primenet.com
www.primenet.com/~toyrific/



**MONSTERS
IN
MOTION**

Model Contest & Guest Info

Terry Fitton
Monsters In Motion
330-H E. Orangethorpe Ave
Placentia, CA 92870
Tel: 714-577-8863
Fax: 714-577-8865
E-mail: Lauren@monstersinmotion.com
www.monstersinmotion.com

It's All Plastic To Me



TINY TERRORS

FROM GEOMETRIC'S MICRO MANIA

First let me say thank you to the fine folks at GEOMETRIC for making me a very happy modeler. With the introduction of their Micro Mania line, GEOMETRIC has done something that has needed to be done in figure modeling for years. They have created a high quality, incredibly sculpted, very affordable small-scale line of figure kits that bring all the great qualities of garage kits to a fantastic new format. They have made a personal dream come true for me and, I think, for many other modelers around the world.

There could be a number of benefits for the Garage Kit industry if this is the beginning of a new trend. The quality of these figures could easily entice military modelers who are looking for a bit of variety to take a look at our end of the modeling spectrum. Who knows, perhaps they'll add an occasional monster to their diet of soldiers and tanks. The relatively low price, combined with the monster subject matter, could attract the most important segment of the modeling public, the kids. These could be the starter kits for a whole new generation of figure modelers. Only time will tell if these speculations will come true, but the possibilities are there.

This first series consists of four classic monsters, Nosferatu, The Frankenstein Monster, The Hunchback of Notre Dame and The Wolf Man. It is an impressive start to what I hope will be a very successful and long running line. The figures are all sculpted by T. Holter Bruckner whose incredible talent is obvious as you marvel at all the details he was able to work into these small wonders. Each figure is 1/25 scale and measures about 3 1/2 inches in height or about 90mm. This is a scale that is compatible with many other after market diorama accessories

from a wide variety of sources which will make creating scenes featuring these figures a much simpler task than it would be in larger scales. Also at a suggested price of \$17 per kit, a modeler could afford to buy more than one of each figure for repositioning and diorama use. The kits are cast in tan resin with hands cast in white metal and include a plain circular base. Each kit comes in a plastic bag with a full color sheet showing the finished figure on one side and offering building tips on the other side. Now, let's take a look at each figure individually.

NOSFERATU

First up we have one of the eldest of movie monsters, Nosferatu, one of the screen's first vampires. This kit perfectly captures the unique and disturbing likeness of Graf Orlok, the vam-



pire played by Max Schrek in the 1922 silent classic. From the dome of his bald pate to the hook nose, the rat-like fangs, the pointed ears all the way down to the grasping, taloned fingers, everything is there. Bruckner even captured the vampire's stiff posture and gave him that hypnotic, creepy stare. The clothing details are excellent as well, showing off those strange toggle buttons on his frock coat and the scarf folded jauntily around his neck.

Assembly on this and all the kits in this line is quite simple. There were very light seam lines to clean up with no flash and only one minor bubble at the edge of his coat. The only real assembly is attaching the hands which I would recommend pinning because of the extra weight of the metal. All that remains after that is painting and attaching the figure to the base. The real fun of these kits is the painting. With all the detail in the sculpture, the paints go on pretty easily. The one ingredient that will assure a successful paint job in this small scale is patience. If you try to rush through this or use too much paint, you'll spend more time cleaning up your slips and drips than you will actually painting the model.

I began with Ceramcoat acrylics for my base coats; maroon for the coat, black for the pants and a very pale, almost white Ice Lavender for the face and hands. From that point I got out my 0, 5/0 and 10/0 brushes and started adding the details. I used mostly oils for detailing because they blend so easily. Burnt Umber was used to shade the coat and darken the brightness of the original maroon. A light wash of Burnt Sienna was all that was needed to accent his cravat, but you've got to be careful applying washes to such a small figure. If you use too much it can get out of control and run all over the place. With these figures it's best to start with too little and add to it rather than start with too much and have to clean everything up and start all over again. Most of the work on Nosferatu went into the skin. Over the base coat of a very pale lavender, I accented the shadows with a light purple which added some color, but was still quite light. More accenting was done with just a minute touch of violet, but this was kept to a minimum. Dark blue was added around the eyes to deepen the eye sockets. The eyebrows and little tufts of hair over the ears got a very light drybrushing of charcoal gray. I mixed a miniscule amount of wash using blue, violet and Burnt Sienna and put a couple of drops into the mouth. The tiny teeth were picked out with a yellowish ivory, which I also applied to the eyeballs. I dotted the irises in with the point of a straight pin that left the centers lighter than the edges. With that I called the figure done.

Turning my attention to the base, I decided I wanted to do something unique for each figure. They all come with the same round base about two inches in diameter and a half-inch thick. For Nosferatu I simply epoxied a thin piece of veneer to the resin base and scribed in lines to represent the planks of a ship's deck. In the film Orlok arrives in England on a ship whose crew he has disposed of. This is where my Nosferatu is standing.

QUASIMODO

Next we have the hunchbacked bell ringer of the Notre Dame Cathedral, Quasimodo.



by Jim Bertges



Once again Bruckner has done an incredible job of capturing the likeness of the actor playing the role, in this case Charles Laughton. The detail and quality of the casting are just as excellent as all the other examples in this line. They're not perfect, but they're darn close.

Unlike the other kits, the Quasimodo kit doesn't have two metal hands; instead there is one metal hand and a metal casting of Quasimodo's crown, which was awarded to him when he was named King of Fools. There are no instructions for the assembly of these metal bits, but looking at the accompanying photo, it's easy to see what to do. It is necessary to bend Quasi's metal hand around part of the crown so it grips tightly. The metal bends quite easily, but use pliers that don't have grip-

ping teeth, they will leave marks on the hand. Once the hand is properly gripping the crown, super glue it in place and concentrate on bending the other floppy parts. The idea is to make it look like gravity is acting on the material as Quasi holds the crown. Be careful not to over do the bending of the metal or you might snap a piece of it off.

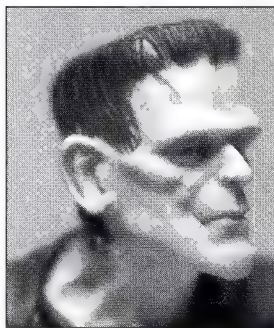
The painting on this kit is very direct, using greens and browns and ruddy fleshtones. I used oils to shade and highlight all the various areas. Like Nosferatu, everything is done sparingly and built up for the final effect. The only bright colors were on the crown. I used red, yellow and blue to give the crown a bit of contrast against the dark greens and browns of Quasi's outfit. The only different thing to keep in mind about painting Quasi is his one "dead" eye. When adding the iris color, be sure it is much lighter than his "good" eye, this will give the look of a film over the eye.

The base got a cobblestone treatment to make it look like the streets of Paris. I made little balls of Sculpey in various sizes and pressed them on to the base. When I baked the whole thing the Sculpey adhered to the base. I sanded the tops flat to show wear and sanded the sides flush with the base. The whole thing was painted black and the stones were drybrushed with varying shades of gray. I was surprised as to how effective this was in creating cobblestones. I'll have to keep it in mind for the future.

FRANKENSTEIN'S MONSTER

Frankenstein's Monster is next in line and this one gets the award for most incredible detail. All the expected monster detail is there; neck bolts, forehead clamps, facial scars...everything you'd want in a Frankenstein Monster. However there is also unexpected detail as well. The Monster's jacket has one button fastened and it is easily seen and so are the other two buttons and their corresponding button holes. The waistband of his pants and the button that fastens them are there as

well as the fly. This level of detail is hard to come by even in some large-scale kits. The sculptural detail is highly evident in the Monster's face as well. Although the likeness isn't as dead on Karloff as the Quasimodo is to Charles Laughton, it is very close. There is also a bit of charm when you inspect the face closely, the right side displays the typical, stoic Monster expression, but the left side bears a slight smile that gives this Monster some of the humanity that Karloff imbued his portrayal with. It's a nice touch.



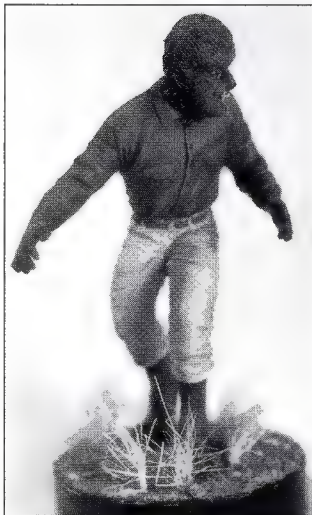
When I painted this one, I took a bit of a different approach to the clothing. I basecoated his suit with a thinned black that didn't quite cover all the highlights. When that dried, I went back with some blue from my oils and gave all the black areas a coating. Because it is somewhat translucent, the highlights picked up the blue while the black areas were just slightly tinted. For the flesh areas, I went with the traditional green, but tried to keep it very pale. Once again, oils are very effective in keeping the shading and detailing subtle.

For the base on this one I used part of a sheet of commercially available flagstone paving to simulate the floor in the lab where the monster was created. Like Quasi's cobblestones, everything was painted black and the stones were drybrushed with varying shades of gray. It's quite simple, but it is a nice accent for this kit.

THE WOLF MAN

Of course, I've saved the best (or at least my favorite) for last. Simply put, this is the best likeness of the Lon Chaney, Jr. Wolf Man ever, in any scale. I've seen a lot of Wolf Man kits from Aurora to Randy Bowen and none of them can match this little gem for accuracy. It's got everything, the facial look, the clothes, the body language even the feet. It's all there in exquisite detail.

Like the others, the Wolf Man is beautifully cast and required very little prep work. There was a small air bubble on the underside of one arm, but that was easily dispatched. Also, like the others, there is much more detail than you'd expect from a kit this size. The fangs, the claws, the little hairs that spill over the cuffs and collar are all finely rendered. The clothing shows the same care. From the pocket flaps on his shirt to the buckle on his belt, this is a well-dressed Wolf Man. The level of detail in these kits can rival the best of what's being done in the same scale by the Military manufacturers. It's great to see this kind of



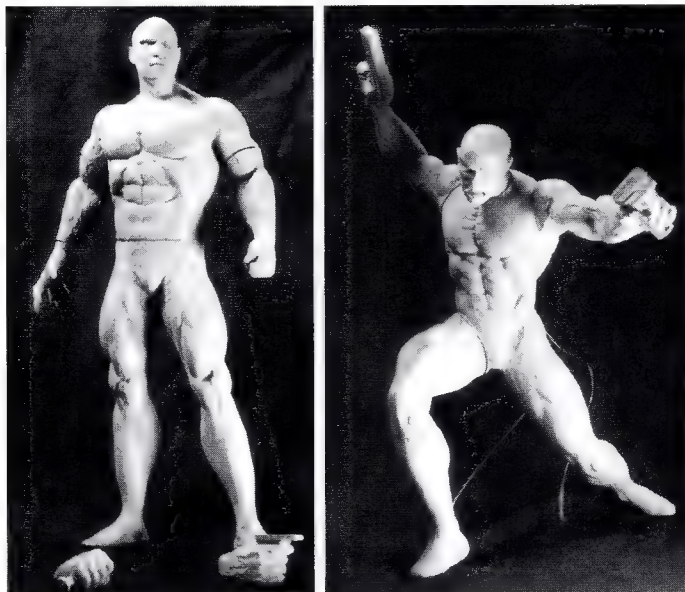
quality in small scale monster kits.

Except for the extensive drybrushing of the furred areas, the painting of the Wolf Man is quite simple. The pants were basecoated gray and were given a thin black wash. The shirt was basecoated with a rust red and shaded with burnt umber oils. The fur was basecoated with the darkest brown I could find then drybrushed and drybrushed with lighter and lighter shades of brown. The tip of the nose and the finger and toe claws were picked out in Testors Rubber. Overall, he turned out very nicely.

The Wolf Man probably got the most elaborate base I did on these kits. First I sprayed it black. Then I coated the top with diluted white glue and sprinkled on some very fine gravel and dirt. When that dried, I blew off the excess and added several clumps of fibers to simulate dried, dead grass. It was an excellent finishing touch.

According to GEOMETRIC, these four kits are just the beginning of their Micro Mania line. They have Mr. Bruckner working on four new kits for their second series. These characters will include The Fly from the 1958 film, the Metaluna Mutant from This Island Earth, The Thing

from the original science fiction classic and *The Creature From The Black Lagoon*. It may be a little early to project, but it seems as though these sets of four creatures are following a pattern. The first series focused on "classic" monsters, then the second series jumps to 50s creatures, perhaps next we'll be seeing some "modern" horrors...maybe there will be little *Freddies* and *Jasons* in our future. *GEOMETRIC* also has Anthony Mestas working on "Aurora style" diorama bases for each of the first series kits. Personally, I can't wait to get my hands on each and every item in the series. This is something I've been wanting and ranting about for years and I hope it starts a trend that is followed by other manufacturers around the world. Thank you *GEOMETRIC*.

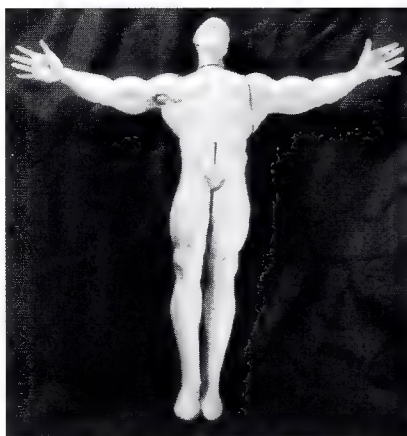


On the left, Generic Man #1 and Generic Man #2 is on the right.

NEOMODEL TECH'S GENERICS

You see, the real problem with garage kits is that nobody is making a kit of your favorite character. Oh sure there are plenty of *Predators* and *Aliens* and *Batman* kits, but who makes a kit of *Captain Solar* or the *Blue Beetle* or the *She Creature* or hundreds of other second string superheroes and monsters? Well...nobody. That's only because there's not enough demand for those guys. However, if you're just dying to have a kit of *Paste Pot Pete* or the *Phantom from Space*, you are now one step closer to having that model. All it takes is a bit of *Super Sculpey* or some epoxy putty, a touch of imagination and one of these "Generic" kits.

Neo Modeltech offers four different "Generic" people. There are three Generic Men in different poses and one Generic Vixen, a woman. All the figures are sculpted by the talented Joe Sid. Originally, Joe offered just the Original Generic Man #1 as a base for ambitious modelers to create their own versions of their favorite characters. However,



Generic Man #3 has two poses. Above is the "cosmic" pose and to the right is the "standing" pose.

the pose of #1 really only lends itself to the creation of standing superheroes or other muscular characters. It offers the option of three different hands, one open, one holding a pistol grip and another holding a sword hilt. If modelers want to do more than one custom job using #1, they could end up with a line up of models that were all different, yet all in the same pose. There's a need for different poses in the Generic line and Joe has come up with two new Original Generic Men as well as the Original Generic Vixen.

Generic Man #2 is also known as "Rage" because of the expression on one of his two heads. No, he's not a two-headed man, but in order to offer the modeler as many

options as possible, Joe created his new sculptures with interchangeable heads, arms, hands and legs. The Rage figure can be posed as anything from a guns blazing *Punisher* figure to a cosmic surfboard riding *Silver Surfer*. Of all the Generic figures this one presents the most action and movement. It also has three pairs of arms and hands either holding various weapons or empty. With the "Rage" head Joe has also addressed the need these characters have for some kind of interesting facial expression. It's

Generic Vixen, as seen in Joe Sid's article, "Creating an Original" (cf Issue #27)



ARCHER FINE TRANSFERS

► MANUFACTURER OF ◀

EZ-EYES™ and EZ-TATTS™

Iris decals for human, monster, and anime models

► CUSTOM DRY TRANSFERS ◀

For individuals and Garage Kit companies

Serving modelers since 1990 — Catalog, \$3
1205 Silvershire Way, Knightdale, NC 27545
www.mindspring.com/~transferman

MOONLIGHT HOBBY



Figures for Modellers with Discerning Taste

Featuring

Fantasy • Science Fiction • Horror • Military

Garage Kit Figures • Gundams

Animé Figures • Comic Book Figures

Mail Order Only

Moonlight Hobby • Dept M

955 Summer St • Franklin, MA 02038

Phone: 508.520.0496 • Fax: 508.520.7149

one thing to have a bland expression on someone's face if they're just standing there, but if you're depicting someone in extreme action, they need to look like they're really into it.

Generic Man #3 offers two basic poses, one is the standing hero, but with the alternate arms, this pose takes on new characteristics. The other pose is a more "cosmic" depiction of a floating man. His toes are pointed down and his arms are outstretched, like someone exuding some mystic power from his fingertips. Of course, there are other alternate poses possible by just changing the arms. He also has two additional sets of hands. One pair of the hands holds a pair of pistols and the other set grips two rods that could be converted to anything from nunchucks to knives. This kit also comes with three alternate heads, one bearing a placid expression, one sporting a surly sneer and the third with a masked hero look like Spawn or Spiderman.

The Generic Vixen is the only female kit offered, so far. But with two sets of arms, two sets of hands, two sets of legs and two heads, she can be posed in a wide variety of ways. She is well sculpted without being overly muscular and can be used for a number of characters from super heroines to femme fatales. In fact, I can see the Generic Vixen filling in for the "victim" or menaced female in many different monster dioramas.

In the photos you might have noticed that I didn't fill in the gaps where the parts attached. I did this so I could assemble the kits in as many poses as possible. For the most part they were held together by "Earthquake Putty", a sticky putty that's supposed to hold your valuable vases and stuff on the shelf when the Big One hits. It was perfect to hold the Generic folks together while I shot them.

Joe Sid has come a long way since he first introduced his Generic Man several years ago. He has given the modeler a number of choices and options in posing these figures. Instead of leaving the modeler to repose the first Generic Man, Joe used his sculpting skills to provide interesting poses that have all the proper musculature and proportions. Not all modelers have the sculpting skill of a Joe Sid, but they can take advantage of his talents when creating their own characters from his Generic kits.

One thing I'd like to see is a more normally proportioned man in a variety of poses as well. Not all the characters are as heavily muscled as superheroes. It might be fun to work on a character who isn't as pumped and bulging as your average super guy. Speaking of super guys, Joe has an interesting offer with his Generic kits—you can return your unused spare parts and exchange them for the Generic Man Cape or Generic Wings to add to your creation. Or, if you have the urge to add to your own line of characters, you can purchase an additional torso and use the alternate parts building a second creation.

If just seeing these samples of Generic Men and Women hasn't stirred your creative juices, take a look at Joe's article in this issue. He shows you, step-by-step how to convert the Generic Vixen into everyone's favorite video game babe, Lara Croft from Tomb Raider.

The costs for the Original Generic Men are:

- Generic Man # 1: \$60.00 + s/h: 7 parts
- Generic Man #2: \$90.00 + s/h: 15 parts
- Generic Man # 3: \$95.00 + s/h: 20 parts
- Generic Vixen #1: \$75.00 + s/h: 13 parts

You can contact Neo Model Tech at 7033 Canoga Ave, Unit 3, Canoga Park, CA 91303 Tel: 818.347.4818 • Fax: 818.347.4818 e-mail: neomodeltech@rock-etmail.com. Or visit their Internet site at <http://members.tripod.com/~neomodeltech>.

THE PUTTY COMPARISON


If you're not already working with an epoxy putty of some type, you should give it a try. You'll find that it's a versatile and useful modeling tool. Basically epoxy putty is a two part compound that, through a chemical reaction, hardens, like 5 minute epoxy glue. One part is the resin and the other is the catalyst or hardener. When you thoroughly mix equal amounts of both parts, you end up with a clay-like wad of material that can be used to fill seams and gaps, repair or rebuild broken or missing parts or even sculpt entire figures from scratch. Each putty has its own working time ranging from fifteen to twenty minutes to several hours and after it has set up, it becomes a permanent part of your model. It does not have to be baked like Sculpey or other sculpting compounds. Hardened putty can be sanded, sawed and painted just like the resin, vinyl



or plastic of your kit. It's great stuff and the more you use it, the more uses you'll find for it.

Here, we're taking a look at four popular brands of epoxy putties and putting them through their paces on several kits. First up is Crafters' and Hobbyists' Epoxy Ribbon which comes in a one ounce blister pack with side-by-side ribbons of yellow and blue. The side-by-side arrangement of the two parts makes it very easy to get equal parts of each for mixing. You just slice across both parts in a straight line and you've got what you need. This putty is stiffer than the others which makes it a little harder mix and takes more time, but unlike the others, you can easily tell when the two parts are fully mixed because the blue and yellow combine into a bright green color. Once mixed, working with Crafters' is almost like working with a wad of chewing gum. It is stiff and sticky. If you keep your fingers moistened with a bit of water, you will avoid having it stick to your skin.

Text continued next page

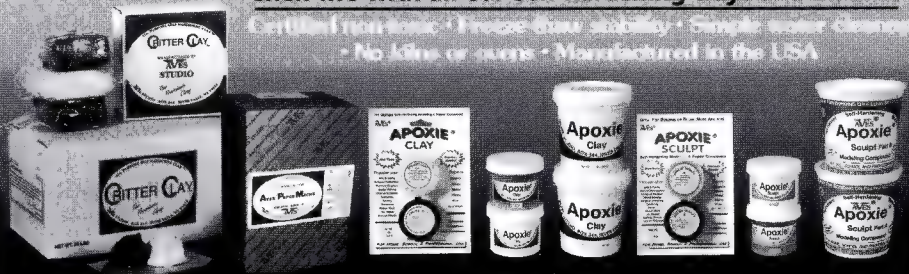


Visit Aves® Gallery on the Web
www.avesstudio.com

APOXIE® SCULPT IN 12 WATERPROOF COLORS

AVES® products feature excellent performance and shelf life with all our self hardening clays and maches.

Excellent performance • Proven shelf life • Super value • No kiln or oven • Manufactured in the USA



**APOXIE® SCULPT • APOXIE® CLAY • CRITTER CLAY™ • AIR FIRE CLAY™
MASTER MACHE™ • AVES® PAPER MACHE™ • SPECTRUM® COLOR CLAYS**

P.O. Box 344 • River Falls, WI 54022 • 715-386-9097 • To order 800-261-2837

Crafters' can also be smoothed with water and adheres well to most surfaces. It sculpts easily with fingers or other tools (remember to keep both fingers and tools moistened) and holds detail well. It also has a working time of several hours so you have plenty of time to make any final adjustments before it hardens up. I used it on the "Demon Slayer" kit from Germany to replace a broken horn tip on the demon's head and to fill gaps when I attached the slayer's arms and head. I was pleased with its performance although it was difficult to work with because of its stiffness.

Next in line is Wesco's Magic Sculp which comes in two small containers with snap lids. The two parts of the putty are gray and grayer and that makes it difficult to know when you've mixed it thoroughly. You have to look closely to be sure that the darker gray has mixed in completely. Both parts are soft and mix together easily into a very workable putty. It adheres to resin, vinyl and plastic without a problem and smooths with water. Again it is advisable to keep fingers and tools moistened with water to facilitate working with the putty. I used Magic Sculp on the Testors "Crom" kit to reposition an arm that wasn't working properly. It blended in beautifully and there was no sanding necessary to even out any putty edges. Magic Sculp has a long working time that allows you to go back and make changes to your work even after an hour or more. This is among the most user friendly of these four putties.

Aves Apoxie Sculpt is only a part of a wide line of Aves products. This putty is unique in that it comes in a variety of colors. My sample ended up being gray, but the company literature lists a number of other colors. This putty also comes in two snap lid containers. The two parts are considerably softer than Magic Sculp or Crafters', but when mixed together the texture becomes more firm and easier to work with. Like Magic Sculp you also have to look carefully to be sure both parts are completely mixed. Apoxie Sculpt is also compatible with water, blending and smoothing easily with a bit of moisture. I used it on the MRK "Creature" kit to fill seam lines when attaching the legs and arms and to

fill in small air bubbles. Apoxie worked particularly well on this kit because of the detail that had to be replaced when filling the leg and arm seams. It sculpted very well and held detail perfectly. It also allows a long working time so you can add further details or correct mistakes. Apoxie is also very user friendly and is used extensively in the special effects industry.

Finally, we get to the old modeler's stand by, Milliput. Milliput has been used in modeling for years and has a great reputation. It comes in three grades, coarse, medium and fine. I have used Milliput extensively in the past and found it useful in both sculpting and gap filling. It mixes easily and you can tell when both parts are fully mixed. Milliput also smooths with water, but it leaves a residue on your fingers that could easily be left on other parts of your model. It also has a short working time of approximately twenty to thirty minutes. Because of this you shouldn't mix up more than you will be using in that amount of time. In the past, when I used the coarser grades of Milliput, I found that one or both parts had an unusable crust around them that had to be cut away before use. I used the fine (White) grade this time around and didn't encounter that problem. I used the Milliput on the "Warrior Angel" kit to fill gaps when attaching the arms and to fill in a few small air bubbles. I have used Milliput to sculpt detail in larger parts of other kits and found that it is very workable and holds detail very well.



- Crafter's Epoxy Ribbon--Chemical Systems P.O. Box 589, Aurora, CO 44202-0521 (888) 428 8840
- Magic Sculp--Wesco Enterprises 3239 Monier Circle, Suite 5, Rancho Cordova, CA 95742
- Apoxie Sculpt--Aves Studio P.O. Box 344, River Falls, WI 54022 (715) 386 9097
- Milliput--The Milliput Company Units 5&6, Marian Mawr Industrial Estate, Dolgellau, Gwynedd LL40 1UU, UK

	Mixing	Handling	Working Time	Sculptability	Cost
Crafter's Epoxy Ribbon	2	2	4	4	\$ 6 - 1 oz
Magic Sculp	4	4	4	4	\$12 - 8 oz
Aves Apoxie Sculpt	4	4	4	4	\$ 5 - 4 oz
Milliput	3	4	2	4	\$12 - 4 oz

Rating Key: 1-Poor 2-Passable 3-Good 4-Great 5-Exceptional

**TO ALL FIGURE MODELERS:
COME AND BE
PART OF THIS
INCREIBLE
CONVENTION
AND MAKE A
DIFFERENCE!**

MODELER'S RESOURCE WILL
BE SPONSORING AWARDS IN
SCI-FI & FANTASY

- → RAFFLES & PRIZES
- → TOURS
- → SEMINARS
- → VENDORS
- → MODEL CONTEST
- → AND MORE...

**AFM, MODELERS RESOURCE, DOLL & HOBBY SHOP,
NAGLE WORKS AND MANY MORE.**

**STOP BY THE MODELERS RESOURCE
TABLE FOR SPECIAL DISCOUNTS!**

Categories will include Sci-fi,
Fantasy, Horror & more.

1999 IPMS/USA NATIONAL CONVENTION

JULY 21 - 25, 1999

ORLANDO, FLORIDA

TAKING PLACE AT THE CARIBE ROYALE
RESORTS' BEAUTIFUL CONVENTION CENTER,
MINUTES FROM DISNEY WORLD &
UNIVERSAL STUDIOS. PLAN YOUR VACATION
AND ENJOY ALL OF THE ATTRACTIONS &
RESTAURANTS THAT ORLANDO IS FAMOUS FOR.

FOR ROOM SPECIALS AND RESERVATIONS CALL:
1-800-823-8300

DELTA AIR LINES: 1-800-241-6760 Ask for # DMN115361A for special rate
AVIS CAR RENTAL: 1-800-331-1212 Ask for AWD Discount # K213103
FOR INFORMATION CONTACT US AT (305) 827-2666 OR E-MAIL info@ipmsnats99.com
Visit our web site at http://www.ipmsnats99.com

CREATURE FEATURES EXCLUSIVE!



CDs from \$16.95



Two 19" Tall Busts
\$575.00
(prepainted set only)

Mark Alfrey's
LAGUNA

2 FEET
TALL!



Laguna \$375.00 (4 piece kit)

CREATURE FEATURES



New on video!
\$24.95



Monstrous Action Figures!
8" tall from Sideshow



ANOTHER CREATURE FEATURES EXCLUSIVE!

1802 WEST OLIVE AVENUE • BURBANK, CA 91506 • 818.842.9383 • FAX 818.842.0752

MODELS • COLLECTIBLES • CD SOUNDTRACKS • BOOKS & MAGAZINES



**FROM
THE
LAIR
OF THE
Craftbeast
With
Bill Craft**

Laguna

Submitted for your approval this time around is a friendly lady gillgirl by the name of Laguna.

Standing at a very statuesque two feet in height upon a solid resin base, she is the perfect companion to that other lone beastie from a certain darkened lagoon.

Laguna is sculpted with great detail by Mark Alfrey and is available exclusively through Creature Features in Burbank, California. Upon first sight, many people have shrugged their shoulders and wondered just what in the wide wide world of sports, is this thing. Upon further inspection I found the piece to my liking and decided to give this gilled damsel the royal treatment.

Laguna comes in three green dyed resin pieces. One solid piece for the main body and two solid pieces for the arms. The kit was fairly clean. A few dozen small air bubbles had to be filled and a couple toes needed to be filled and resculpted with my trusty **Magic Sculp**. It

is **THE BEST** modeling compound on the planet Mr. Joe Porter! (Just kidding Joe but the truth is in the putty). No shrinking or cracking makes it the only one to use.



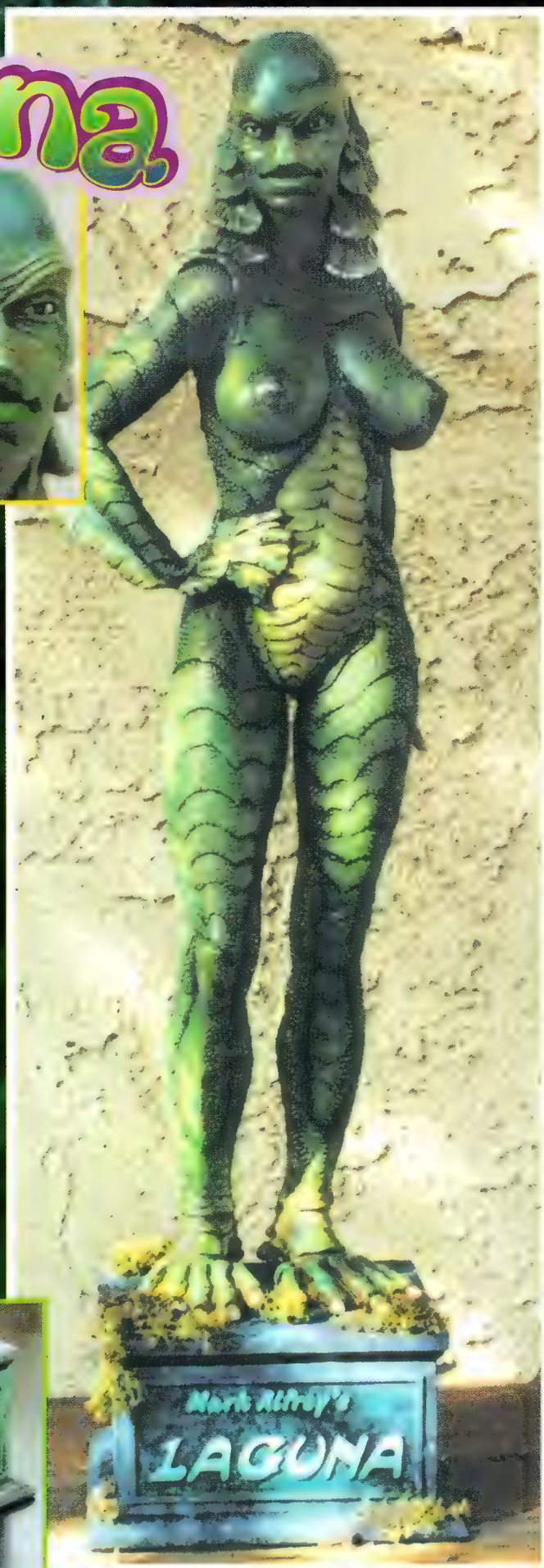
The bare green resin base.



Stained with black.



Color blotching begins

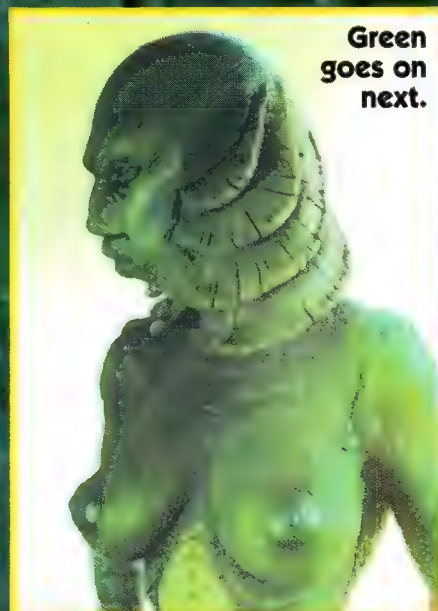




Burnt Umber antiquing begins.



Yellow is the first color applied.



Green goes on next.



Detail of concentrated green in scale patterns.

After the initial assembly and putty blends were finished, I primed the entire figure with light grey. I decided to antique the figure with **Bon Artiste Burnt Umber** instead of my usual black, as not to make Laguna too masculine. Darker shades in the crevices are made to increase the raw contrast in my male figures. I believe that female figures need to be softer looking, even ones with fins and gills.

I usually always air brush my kits with **Golden Opaque** and **Transparent Colors**. **Transparent Hansa Yellow Medium** was the first used on the webbing in the hands and feet. The fins, belly and under the chin also received this color. Next came **Transparent Phtalo Green (Blue Shade)** on the remaining areas carefully blending over the edges of the yellow. A drop of **Transparent Shading Grey** was then added to the green for which I then began to spray into the recesses and between the major scale patterns. I then mixed the Transparent Yellow and Green together to make a lime green color. This I used for highlights. A gentle misting of white from a distance of about a foot and a half put the right final effect on the figure.

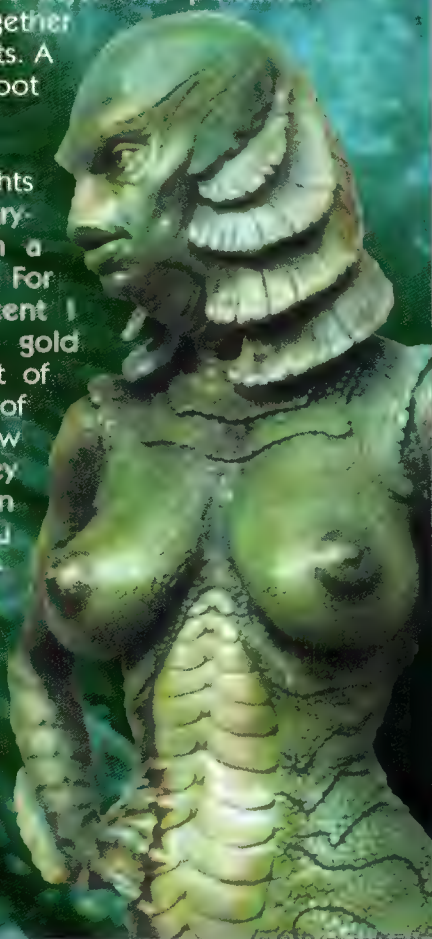


Highlighting begins.



Metallic rub-ons applied.

For the raised highlights on all the fins, I dry-brushed white with a slight touch of green. For the final body accent I decided to use a gold metallic from my set of rub-ons. For those of you who do not know what these are, they are sets of colors in an oil base that you apply with your fingers or other applicators to get a raised metallic look or shine. They are not unlike make-up that women use or some of you fellows for that matter.





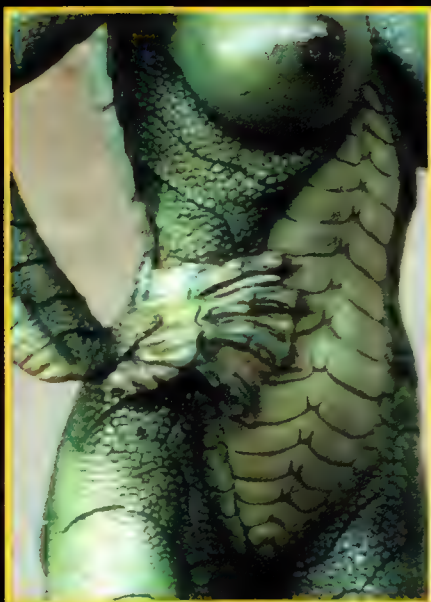
The claws on the hands and feet were first painted with **Folk Art's Milkshake** after which they were airbrushed with **Transparent Raw Umber Hue** at the base of each nail and then a touch of opaque white at the tips.

On the head I painted the lips bright green with a redish pink color inside the mouth. The eyes were given a yellow orange color with bright red center iris. A black center dot with a bright white glint finished this beauty off.

The grand finale was the spraying of **Testors High Gloss** over the figure. I really wanted her to have that wet look.

The base for the kit was first stained with **Bon Artiste Black** and then given a marble stone effect with mixtures of blue, white and black blotched on with an old brush. The lettering on the nameplate was painted white and then airbrushed with **Transparent**

Pthalo Green. A few pieces of Lichen were then glued to the base to give it a moss look. Now place your lagoon babe on top of the base and she's now ready for any 'Creature' that comes along.



This sort of kit is not for everyone, but for Creature completists, I think you gotta love it. Considering some of the other traditional renditions of gillmen that have been besieging us as of late, it's a nice change of pace. Just check it out for yourself. Love it or hate it, I had to have it. Man, what an awesome set of gills!

Also look for a profile of sculptor **Mark Alfrey** coming soon to the pages of **Modeler's Resource**.

For those of you seeking this big green scaly beauty, contact:
CREATURE FEATURES 1802 West Olive Ave., Burbank CA. 91506
 TEL: 818.842.9383 FAX: 818.842.0752



Questions or comments:

Bill Craft
 10320 Woodward Ave.
 Sunland CA. 91040
 e-mail
CRAFTBEAST@aol.com

GARAGE KITS ARE SUCH EASY PREVI

JERRY
BUCHANAN



DOMINIQUE

A bloody stake... A lost cross... A fallen comrade... There's gonna be hell to pay! That is the whole premise behind my first kit, Dominique. I wanted a feminine vampire character that is in the process of transforming from an innocent beauty to a possessed, blood lusting demon. Kits are more appealing to me when they have a story behind them. This article will touch on some base-building techniques, and painting techniques that utilize spatter and translucency.

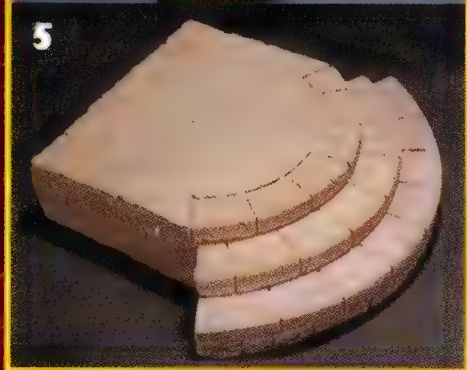
BALSA FOAM TO THE RESCUE

To make a quick base, I used Balsa Foam (www.bfoam.com). This soft foam that can be carved and sanded to any shape you want and comes in a variety of sizes and densities. I wanted to place Dominique at the top of some steps because she is low to the ground to begin with. This style of base would compliment her nicely. Frazetta and Boris paintings were the inspiration for the marble column in the background. Starting with the stone step base, I set a compass to its widest setting and drew a semi-circle on one end of my densest balsa foam piece. I then used a straight edge to draw appropriate lines to the

center point. The shape was carefully cut out using an X-Acto knife (**Fig 1**). Be careful with X-Acto knives as they are extremely sharp! Bring your compass in one inch and draw another semi-circle from the same center point. This will be the first row of steps.

For the second level, I traced out the same basic shape in the next piece of foam. I followed the same steps as above (**Fig 2**). I also did this for the third level (**Fig 3**). Once I had the three basic shapes, I drew equally spaced lines radiating out from the center point on each level. This is to create the stone steps. Be sure to stagger the stones for each level. If you will notice, I didn't do this. The thought never occurred to me until I had already carved the stones! When all the lines were drawn, I took a square file and scribed the lines with a straight edge. I rounded the stone edges with the file and scribed in cracks and chips. I wanted the stones to look worn and aged. I glued the layers together with a hot glue gun. Extra pieces were needed in back because my balsa foam pieces were not long enough (**Fig 4**). They were glued on also and the seams were filled with Magic Sculpt.





For the cobblestone top, trace different shapes with your file. Try to make the lines flow together. Think about how the rock would break and fracture and scribe accordingly. Once all the lines are scribed, ball up aluminum foil and roll it around the surface of the foam. This will pit and scar the foam making it look like rock. Be sure to constantly use new balls of foil because they wear out and you will lose detail. Put more pressure on the cobblestones than on the steps so that they look worn more. For the sides of the base, I coated all the flat surfaces with Liquitex Gel Medium Sand. This gives a rough, stony finish (**Fig 6**). Seal the base with gesso (**Fig 5**) and allow it to dry. You can use resin to seal your base, but you have to work quickly or you will ruin it. I tried the resin technique with the bottom layer and almost ruined it because that layer was made out of dense foam. Needless to say, it didn't soak up the resin like I wanted.

To paint the base, I used mainly washes of dark gray and black. Basecoat the base with a light gray first and then apply the washes. Leave your steps a lighter color because we are going to make them look like granite. To do this, I took a sea sponge and stippled each step in white with it. I then dipped an old toothbrush in black paint and spattered the steps with it by raking my thumb across the bristles (**Fig 7**). I took a fine-tipped brush and painted the mortar between the stones a dark gray.

The column was made with a cardboard paper towel tube and some wooden containers that I found at Michael's (**Fig 9**). Coat the wooden shapes with the Liquitex gel medium and paint them the same way we painted the base. The paper towel tube was wrapped with some white marble contact paper (**Fig 10**). The pieces were then glued together with superglue.



YOU HAVE TO HAVE FAITH

The cross alone cannot hurt Dominique. Only the person wielding it can. With this in mind, I wanted her actually holding the cross in her left hand. This made pinning her feet a necessity but made for a more interesting pose. I carefully heated her elbow with a hot airgun and bent it upward. The hand was cut off at the wrist and reattached with the palm facing upward. I heated the fingers to bend them up and as my luck would have it, they all broke! I remedied the situation by filling the gaps with superglue and sculpting the detail with Magic Sculpt. I've included a picture of the modified arm next to a normal one (**Fig 11**). The wings were heated with the hot airgun and bent inward to look cupped. Nicks were cut into the outer edges of the wings with the X-Acto knife.

PUSH THAT PIGMENT

To ease my painting chores, I glued and pinned the figure together in sub-assemblies - upper torso and arms, lower torso, bra, two boots, and two wings. I painted the wings first by 'priming' them with Testors glosscoat. Once this had dried, I took a coral red and penciled in some veins on the backs of the wings. I intentionally made them darker so you can see them. They do not need to be extremely dark because the wings are clear enough to let them show through (**Fig 12**). After the veins, I misted a beige color around the edges of each wing making sure to leave the centers of each wing section clear (**Fig 13**). The next step was painting the 'fingers' of each wing. I did this with black paint and a small brush. This will help when it comes to airbrushing the black (**Fig 14**). I gently misted around each finger so that it blended in with the membrane in between (**Fig 15**). When you are finished, you should have a transparent wing that gradually transitions into an opaque color around the edges (**Fig 16**). The wings were sealed with a misting of Testors Clear coat. Each boot was painted black and glossed with acrylic gloss varnish. The chains were detailed with Testors Chrome Enamel. The bra was painted black and the bat with chrome. Since the original cross is part of the base, a 'real' cross necklace was used instead of the resin one (**Fig 17**). A throwaway resin skull my friend made with some vile-smelling resin was used for her unfortunate friend. I sculpted the fangs with super sculpy. It was painted with various shades of browns and ivories and sealed with Testors glosscoat. The fashionable chain and ring in her right wing is from Randy Bowen's Death Dealer Statue (**Fig 19**). If you will notice, I kept all the jewelry on her a uniform, silver color. The skin areas were painted in typical fashion (refer to issue #23 of Modeler's Resource for a skin how-to). The stake was painted with washes of brown and tan and given a red glazing with Tamiya Clear Red (**Fig 18**).





THE END IS NEAR

I knew this kit was going to be on the cover and that helped me to decide where to place the figure. Since the main shot is to the right, I pinned Dominique to the right side of the base in front of the column. Normally, I would center the figure on the base and probably use two columns in the back to even things out. To pin her, I inserted long pieces of coat hanger wire into her boots and pushed them into the base. Some Tamiya Clear Red was dabbed onto the base under the wooden stake and she was ready to go.

Check out the balsa foam. You'll be creating incredibly awesome bases in no time! This was my first time using it and I was pleasantly surprised with the results. Check out my new 1/6 scale kit as well. It practically builds itself.

Dominique made by Artistic License Productions
3537 Seasons Drive, Antioch, TN 37013 (615) 399-1492

Jiffy Foam Inc. RR1, Box 408 A, Ronceverte, WV 24970
(800) 344-8997 (304) 647-4539



"I'll Be Back"

\$79.00

***FREE
SHIPPING!**

**On All Global Kits this issue. Just mention that you saw it in Issue #28 of Modeler's Resource. Good until publication of Issue #29 of Modeler's Resource. Free shipping available only in the Continental US (excluding Hawaii/Alaska)*

**2 Parts
1:1 Scale**



5632 Van Nuys Blvd, Ste #330 • Van Nuys, CA 91401
Tel: 1.800.557.7035 • 818.994.6670 • Fax: 818.994.1967

e-mail: ens@pacbell.net • Wholesale Inquiries Invited • Contact us for Int'l Shipping Rates

Robin

3 Parts
11" Tall

\$69.00

***FREE
SHIPPING!**

**On All Global Kits this
issue. Mention you saw
it in Issue #28 of
Modeler's Resource.*

*This offer good until
publication of Issue #29
of Modeler's Resource.
Free shipping available
only in the Continental
US (excluding Hawaii &
Alaska).*



Checks/Money Orders
payable to:

GLOBAL
Marketing



5632 Van Nuys Blvd, Ste #330 • Van Nuys, CA 91401

Tel: 1.800.557.7035 • 818.994.6670 • Fax: 818.994.1967

e-mail: ens@pacbell.net • Wholesale Inquiries Invited • Contact us for Int'l Shipping Rates



TIM GORE'S MODEL MORGUE

Photos by
Chris Mrosko

In this issue's "Model Morgue," I'll go into the laboratory to create remnants of skin, eyes and dying flesh. Using paint,

drills, blades and airbrush, with the precision of Dr. Frankenstein, I'll attempt to make a monster.

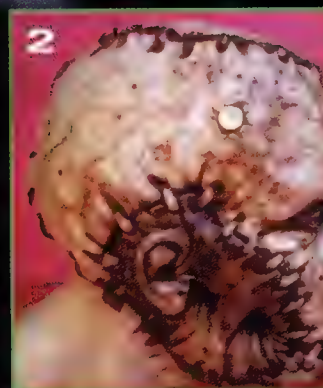
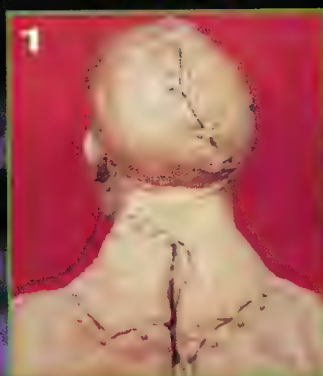
One modification I frequently use to add life to a figure or creature involves the eyes. Adding doll eyes or taxidermy eyes is not as difficult as one might think and usually worth it. Doll eyes can be found at local craft shops like Kit Kraft, here in Studio City, CA (818.509.9739) or most taxidermy supply houses also sell cool looking, inexpensive animal eyes to use in many sizes. Wasco Wildlife Artist Supply Co can be reached by calling them at: 800.334.8012.

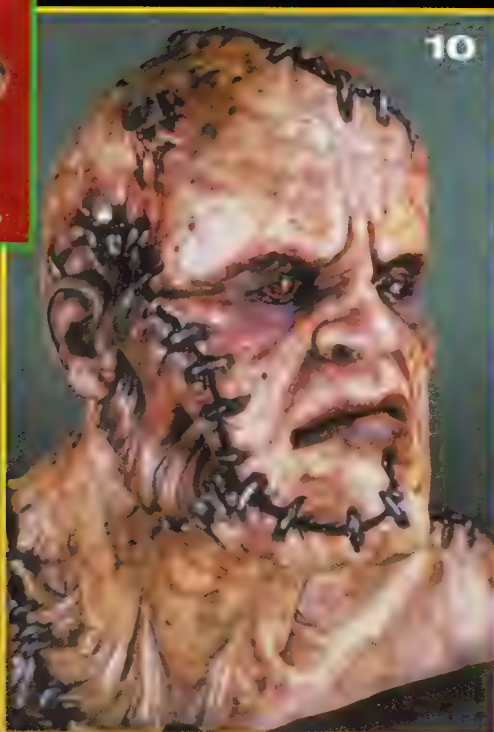
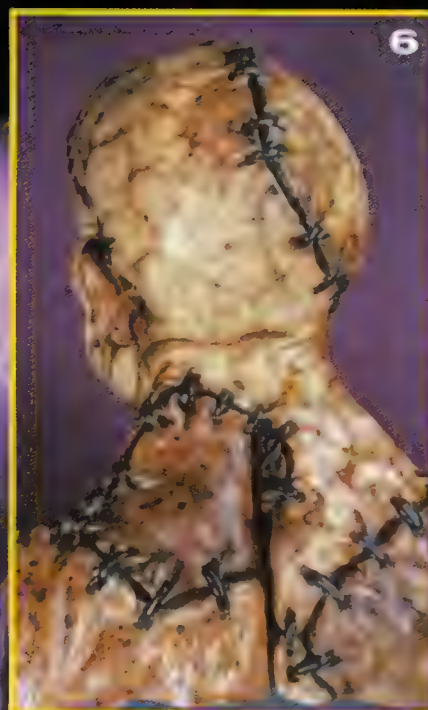
For this first operation, I start by drilling out the lifeless resin cast eyes. Be sure to drill out large enough holes to accommodate and position the new eyes. This usually destroys either the top or bottom eye lids (in my case, both because of the deep sunken eyes). Put a small ball of thoroughly mixed Magic Sculpt™ epoxy putty into the socket, then position and align the eyes (make sure not to leave them too bug eyed, or too sunken looking. After locking the new eyes into place, mix more epoxy putty for re-sculpting new eyelids and/or the brow line. Be sure to blend wrinkles and detail into surrounding areas. Use a clean brush to clean any epoxy residue off of the new eyes. If the eyes are plastic, use only alcohol or water, so the surface doesn't get dulled. In photo 1, you can see how some doll eyes can add another dimension to a kit! Now onto painting this patchwork monster -

After my primer coat dries thoroughly, I can lay down a nice flat coat of Tamiya Buff as my base color (**photo 1**). The next color on this cadaver is Holbein's Aero Flash Sepia #53! I start mapping in soft patterns all over, as well as making some patches of flesh darker overall (see **photos 2, 3, 4, and 5**). In **photo 6** you can also see some speckles and freckle work done to some areas. This was accomplished with my Olympus PSK-985 Stipple Airbrush. This particular airbrush is designed to produce dots and stippling in various sizes. I can spit out one dot at a time or many. This airbrush has many applications. For example, you can achieve subtle break-up and freckles on skin using flesh color blends. Black, white and grey speckles can be sprayed to create granite or stone finishes or even 'star fields' for replicating outer space. **Photo 7** shows several airbrushes, paints and mediums. I used Iwata's CM-SB "Micron" for some super detail paint surgery. The new gravity fed "Eclipse" from Iwata is my new all-purpose favorite.



THE PATCHWORK MONSTER!





In photos 8 & 9, the sepiia mottling and brown work is complete, including some bold freckles and contouring around the staples and stitch seams. I used Holbein's Aero Flash Burnt Umber #50 on the lips, around the eyes and on one of the ear sections.

Photo 10 shows some purples worked softly around the eyes and nasal folds. Recesses around the staples and skin seams also received this treatment. I used Windsor-Newton Cobalt Violet Hue "Oil" paint and blended the color with a soft brush outward from the deepest areas. I also used some other oil colors like yellow oxide, sap green, raw umber and paynes grey in the same manner. I worked these colors all around the piece until I was pleased with the gruesome look. Oil paint can be blended and even dry brushed much more subtly than acrylics, but must always be sealed in with a coat of dull coat lacquer.

For the staples and/or stitches, I opted to make them metal colored to contrast the overall brown leathery skin tones. Horizon's Steel #11174 acrylic paint is what I used to base out all the staples. Next, I mixed a black oil wash (a 1/4 ribbon of ivory black oil paint thinned down with approximately 3/4 oz. of mineral spirits mixed thoroughly). This mixture is then wicked into the staple holes and around each staple. Once dry, remember to seal all 'oil' work with dull coat. A sharp silver "pencil" can be used to add fine scratches and weathering to the staples.

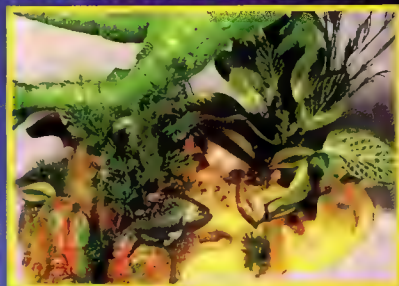
Finally, some Model Master Enamel Clear Coat is brushed over the eyes and skin seams to give them a wet, juicy shine. Have fun and we'll see you next time...in the Morgue!

PS - Thanks to Chris Mrosko for the photo work and Tony Ruiz for the ink!

CREATURE FROM THE BLACK LAGOON™



All the parts to this kit, some of which I chose not to use.



Two side views of this finished dynamic Creature kit!



Resource Review

The Creature from the Black Lagoon! Yeah Baby, I've been wanting this kit since the first time I saw it in an ad long ago. From the folks at Dark Horse and sculptor Chris Walas, this kit (long out of production) is pretty darn near perfect. I only say "near perfect" because there are a few things that I don't like about the base (from a "my perspective only" approach), which I'll get into later. The kit itself is flawlessly sculpted and nearly flawlessly cast and that makes it one sweet kit to work on.

What I like about many of Dark Horse's kits is the fact that they were produced in cold cast porcelain, which means that you don't need to clean the pieces prior to painting (to remove any mold release residue). You can get right into it and start painting once you've assembled what you want. One thing I

did do was get rid of some of the very slight imperfections or defects which occurred in the molding process.

There were extra small bits of "porcelain" built up inside the eye cavities of the skull, for instance and a few other areas on the base. These were 'opportunities' for me to try out the Carbide Scrapers from Rio Rondo that I received from them (mentioned in Issue 26's Coming at You! section). They basically work like a modeling knife, however they have interchangeable bits that fit into the end of the handle. These bits have different ends allowing the crafter or modeler to use whichever one fits the particular situation. It was very easy to scrape the extra bits off the base or refine and redefine a certain area without doing damage to adjoining areas. If you're tired of using a dremeling type tool (and breathing the accompanying dust that goes with it), you might want to give these tools a try. I doubt that you'll be disappointed.

Once I had cleaned up the base to my satisfaction, I got right in and began airbrushing. I used a number of different paints for

this kit; Golden, Vallejo and Holbein, but the Aeroflash paints from Holbein were utilized the most (*photo 1*). These are the ones that Tim Gore has mentioned numerous times before in his "Model Morgue" column and I can see why. I was impressed! These paints are what I consider to be easily some of the best on the market. They are very easy to use and they go through the airbrush as if your airbrush is coated with Teflon™. There is hardly any residue left in your cup or bottle to deal with and because of this, changing colors and/or clean-up is really simple.

Let's start with the base. I painted the base with a Buff and the tree stumps basic brown (*photo 2*). That simple. For detailing work, I opted to use the spray stain that I've used before (cf. Issue #22). Then, I went back in and picked out the base detail with darker washes and different colors of paint. The Creature is "underwater" in this particular scene (he's positioned "swimming" over the base). Because of this, I decided that everything should look glossy or wet, but I didn't want it to look as though it was painted with high gloss enamels! Rather than paint the base itself with a sheen, I chose to highlight the rocks so that they would look slippery and wet as if wet with moss or seaweed was growing all over them. I suppose you could even add static grass and airbrush that with a gloss coat if you chose to. *Photo 2* shows the first coats of paint which was white, sealed with a dull coat then I used Bon Artiste stains to bring out the detail. You'll want to use an old brush for this and after you apply it, you'll want to wipe it off. You can see how the stains have worked themselves into the crevices and pits of the rocks and, by the way, the detail on these rocks is very realistic! You'll note the shells that are sculpted into the surface as well as the surface indentations. Excellent job. *Photo 3* shows where I've come with various shades of Golden Transparent Colors. They've created a nice, wet, colorful look that would be expected in an underwater setting. You can really allow yourself to get creative here.

After the rocks were complete, I then began detailing the floor of the base itself. This is where I found things not particularly to my liking. It's probably just me but I didn't like the skulls and the bones on the base and I didn't necessarily like the large flat leaves although all of those things are very accurate. First, I thought about actually covering them up with Sculpt-A-Mold and creating a more plain base. Then I thought about scraping them off and redoing parts of the base. In the end, I opted to put dried leaves and plants on the base. A trip to Michael's Craft store provided just what I needed. I finished painting everything and then put the plants on the base in various positions. I felt that the partially hidden bones and skull created a bit more mystery and added a bit more realism to the overall scene.

Photo 4 highlights the Creature after Holbein's Aeroflash treatment and finished by misting another coating of green and then after it had dried, I went in dry brushing Golden's Gold Interference paint which created interesting reflective patterns in the light. Very cool. The piranha and eel were painted and set in place by using a short piece of paper clip that you can only see if you're looking for it. Keep your eyes open at shows and in a publication called Toy Shop (available at many B & N stores) with plenty of deals for kits and toys and maybe this one. I'd like to thank John Comito for having this kit and for his willingness to sell it to me at a fair and reasonable price. Thanks John!



HK Holbein, Inc.
Box 555
Williston, VA 05495
Tel: 802.862.4573
Fax: 802.658.5889
www.holbeinhk.com
(Aeroflash paints, etc.)

Rio Rondo Enterprises
PO Box 111
Copeland, KS 67837
Tel: 316.668.5421
Fax: 316.668.5783
www.riorondo.com
(carbide scrapers and more!)

Kit Kraft, Inc.
12109 Ventura Place
Studio City, CA 91604
Tel: 818.509.9739
(TONS of supplies! Balsa Foam, Bon Artiste stains, paints, brushes, you name it; they probably have it!)



Aeroflash paints from Holbein really work wonders!

1

Carbide Scrapers from Rio Rondo



Airbrushing begins



2



3

Photos 2 & 3: Basework.



Tales From The Blue Queen

Article by
Cindy Morgan
Buildup & Photographs by
Mike Morgan

Joining the excellent line of models produced by Janus is Boris Karloff's Im-Ho-Tep. The deluxe kit comes with the mummy, sarcophagus and base. You can buy the sarcophagus separately or the mummy and the sarcophagus.

This kit is 1/6 scale with the sarcophagus standing 15" tall. The mummy figure is sculpted by Jeff Yagher and the base and sarcophagus were sculpted by Gabriel Marquez. These guys did an excellent job! The detail is fantastic! The likeness of Boris Karloff as the mummy is right on. Deluxe kits are numbered, limited editions, complete with certificate of authenticity. Im-Ho-Tep is licensed by the Karloff estate and is dedicated to the movie special effects and make-up genius, Rick Baker.

As with all of the Janus models, the mold lines on the various pieces were very minimal. Mike cleaned them up with very little sanding and/or filing. The pieces also fit together cleanly.

The Deluxe kit is made up of: two halves of the sarcophagus and 2 accent pieces; base, back wall and cobra head; four pieces plus 7 molded wrapping pieces make up the mummy. These were all cleaned with dish detergent and warm water, then left to air dry.

Now for the building. Let's begin with the base. The cobra head was attached to the cobra body using five minute epoxy. Magic Sculpt Epoxy Putty was used to fill and cover the neck seam. All of the pieces for the base were primed with white automotive primer.

Next, Mike airbrushed golden brown onto the base for its basecoat. He added highlights of desert sand. This was sealed with a coat of Testor's Dull-Cote. When all was dry, he applied a thin wash of raw umber on the rubble in back of the base to bring out the detail. Desert sand was drybrushed on the rubble and the stone pieces.

For the cobra, Mike basecoated the bottom edge of the body and the front of his head in antique white. The upper side of the body and the back of his head were basecoated in burnt umber. A light drybrushing of medium gray was then applied to the entire snake. The back of the cobra's head received a light drybrushing of burnt orange. Ivory, thinned down, was used to bring out the markings on the cobra's back. Black umber encircled the ivory markings. When all was dry, Dull-Cote was sprayed to seal the cobra.

Next, the cobra body received a wash of thinned burnt umber. This toned down the highlights from the drybrushing and also blended the colors together. A wash of dark brown with a bit of brick red was worked into the creases and folds of his underbody to bring out detail. Additional markings on his underbody were achieved with a wash of burnt umber.

Black dots of paint made the cobra's eyes. Mike used a mixture of pink burgundy and brown to add color to the mouth area. We are now ready for the last steps for this sneaky snake. A coat of matte sealer was brushed onto the entire body. This gives the scales a bit of a wet look. Gloss sealer was brushed onto the eyes and into the mouth area. Mr. Cobra is now done.

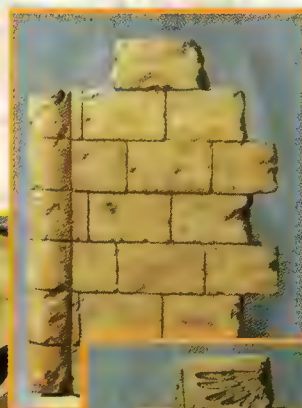
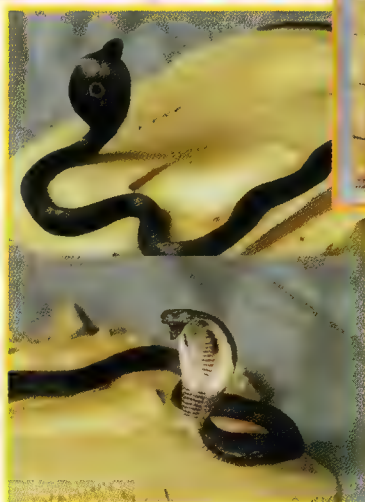
To add a bit more realism to the base, Mike brushed Liquitex Matte Medium onto the base, working in small areas at a time. While the matte medium was still wet, he sprinkled Scenic Sand into the medium. The Scenic Sand can be found in craft stores in a variety of colors. It is finer than regular sand but regular sand or play sand can be used. The matte medium acts as an adhesive and sealer for the sand.

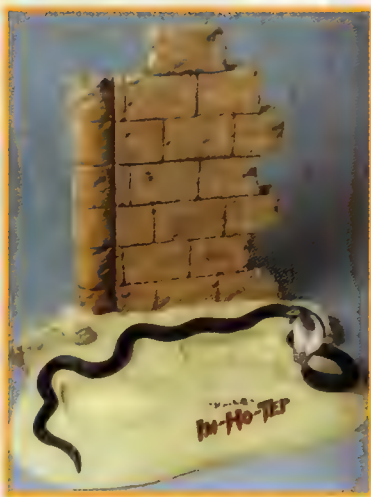
The lettering at the front of the base was first painted with burnt umber. Metallic copper was then applied on top. A light coat of gloss sealer was brushed onto the letters once they were dry.

The back wall was basecoated in desert sand. A thin wash of burnt umber was applied all over to bring out the details on the front and back sides. To add highlights to the stone structure, Mike did a drybrushing of desert sand with a bit of ivory added to it. When all was dry, a light spraying of Dull-Cote sealed it. It was then attached to the base with pins and five-minute epoxy. It really is a shame that the carved Egyptian design is on the back side of the wall and doesn't show as part of the scene.



IM-HO-TEP





Now for the mummy. The head was attached to the body by pinning and gluing with Zap-A-Gap. Because the fit was so good, Mike decided to attach the arms after the painting was finished. A coat of automotive gray primer was used as the primer for the mummy. Due to the texture, Mike used a brush for the mummy painting instead of airbrushing.

The head and forearms - dead fleshy areas, were basecoated with a gray/tan mixture. His wrappings were basecoated in a mixture of light sandstone and a bit of gray. A couple coats of Dull-Cote were sprayed on the mummy when the paint was completely dry.

A wash of the gray/tan base mixture with a bit of charcoal was applied to the dead fleshy areas. To age the wrappings, Mike took the sandstone base color and added a bit of raw umber to it. This was thinned down to a wash and worked into all the cracks and crevices of the wrappings. Any excess wash was dabbed off with a paper towel. To add shadows and shadings to the deepest areas of the wrappings, Mike used a light wash of charcoal and worked it in. Once all was dry, a light coat of Dull-Cote was sprayed over the mummy.

Light gray was drybrushed over the entire figure to add a few highlights. At this point, Mike attached the painted arms and additional wrapping pieces. The ring on his right hand was painted in antique gold. Metallic silver was first applied to the stone in the ring. Next a coat of clear red was painted on making it resemble a ruby.

To give a dusty, weathered look to the mummy, Mike used Doc O'Brien's weathering powders (available through Micro-Mark, 1-800 225-1066). He used Mildew Green, Grungy Gray and Dirty Brown to give it a selective dusting. Don't you just love those names? A final spraying of Dull-Cote and the mummy is done!

The detail on the sarcophagus including the likeness of Boris Karloff is unbelievable! Gabriel did a superb job! The insides of both halves were airbrushed with a mixture of burnt sienna and dark brown. A light drybrushing of earthy tan was applied next. The same weathering powder colors that were used on the mummy, were also used inside the sarcophagus. A couple of light coats of Dull-Cote sealed the inside job.

Burnt umber was airbrushed on the outside of the sarcophagus for its basecoat. Then Mike airbrushed over it with antique gold. When this was dry, bright gold mixed with Golden's Iridescent Gold was heavily drybrushed on the sarcophagus to give more of a sheen. To keep the sheen, it was sealed with matte sealer.

Gloss black acrylic enamel was used to stripe the headpiece and lower portions of the sarcophagus halves. To add color and more detail to the other areas, Mike used gloss dark blue, gloss dark red and gloss green as shown in the pictures. He also used gloss black around the eye areas. This was all sealed again with matte sealer.

To give the sarcophagus an aged look, Mike lightly went over it with a dusting of weathering powders. He used Patina Green, Dirty Brown and Gritty Yellow. This not only gave it a bit of a dusty, weathered look, but it also toned down some of the sheen around selected areas. The final touch was to glue a simulated "diamond" (flat bead from the craft store) into place on the headpiece.

Now let's put this baby together! The mummy was pinned and glued to the bottom half of the sarcophagus using five-minute epoxy glue. When the glue was dry, both halves of the sarcophagus were pinned at the bottom and attached to the base. The final bit of detail - the certificate of authenticity was glued to the underside of the base. Mike used gold foil to cover the letters and give them a gold-leafed look.

Im-Ho-Tep is now complete! Karloff's Im-Ho-Tep is very easy to build, a lot of fun to paint and makes a very impressive display when completed. If you're a fan of the Universal Monsters like us or just enjoy pieces of the Egyptian era, Im-Ho-Tep makes a great addition to either collection. To get your very own Im-Ho-Tep, contact Janus at P.O. Box 710928, Houston, Texas 77271; phone 713-271-5570.

Happy Modeling!



Like a Breath of Fresh Air!

The Wolf

Now you can purchase just the 1:6 scale wolf from this kit. Avoid the poor quality recast and buy direct from us.

Kit cast in 4 pieces, odorless resin for \$20.00 plus s/h: \$4/USA \$8/Can-Mex \$10/Foreign



1:6 Scale

Wolf-Spirit & Wolf-Spirit Bust kits include optional 3 piece vest.

Wolf-Spirit™ Bust
\$32.00 plus s/h
\$4.00/USA
\$8.00/Can-Mex
\$10.00/Foreign

1:8 Scale

Barely Working™

\$95.00 plus s/h

\$6.00/USA • \$10.00/Can-Mex
\$12.00/Foreign

Wolf-Spirit™

\$110.00 plus s/h

\$6.00/USA • \$12.00/Can-Mex
\$16.00/Foreign

Our line of girl kits has been meticulously sculpted by two well-known sculptors in the industry: John Dennett and Joe Laudati. Each kit is individually hand cast in odorless resin by Mark Brokaw.

Modeler's Resource™

4120 Douglas Blvd, #306-292

Granite Bay, CA 95746-5936

Tel: 916.784.9517 • Fax: 916.784.8384

Toll Free Order Line (For Credit Card Orders Only Please):
1.877.MAGMODEL (1.877.624.6633)

Check Our Internet Site: www.modelersresource.com

e-mail: modres@quiknet.com

Faela™

\$115.00 plus s/h

\$6.00/USA
\$10.00/Can-Mex
\$14.00/Foreign

Each Faela comes with photo-etched brass wings and small bottle of Micro-GLAZE™

1:8 Scale

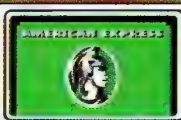
Sitting Pretty™

\$95.00 plus s/h

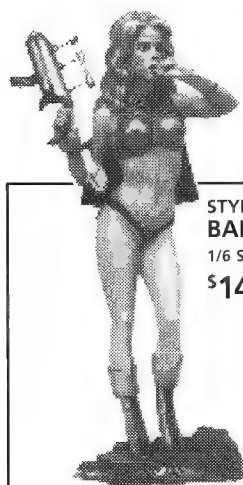
\$6.00/USA
\$10.00/Can-Mex
\$12.00/Foreign

Get it Built & Painted!

Send SASE to find out how affordable it is to have one of our model kits professionally built and painted!



Must be at least 21 years of age to order Barely Working, Sitting Pretty and/or Wolf-Spirit/Wolf-Spirit Bust kits (include age verification statement). Appropriate California Sales Tax will be added to each order for California Residents. All of our kits (excluding Wolf and Wolf-Spirit Bust are now carried by The VLS Corporation. Please check with them for dealer discounts and availability: VLS, 811 Lone Star Drive, O'Fallon, MO 63366 Tel: 314.281.5700 • Fax: 314.281.5750



**STYRENE STUDIOS
BARBARELLA**

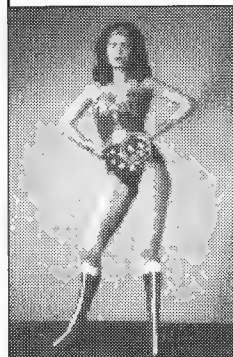
1/6 SCALE RESIN KIT

\$140

**VISION MODEL
VAMPIRELLA**

1/4 SCALE RESIN KIT

\$190



**COLLECTOR'S DEN
WONDER WOMAN**

1/6 SCALE RESIN KIT.
JOE LAUDATI SCULPTURE.

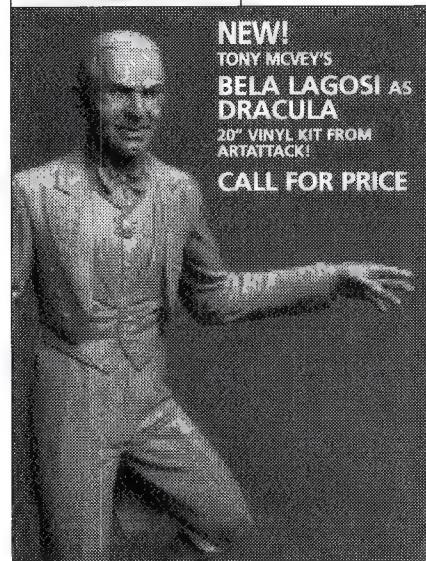
\$110



**CASTLE COMICS
SUPERGIRL**

1/6 SCALE RESIN KIT
W/ LOGO BASE.

\$130



**NEW!
TONY MCVEY'S
BELA LUGOSI AS
DRACULA**

20" VINYL KIT FROM
ARTATTACK!

CALL FOR PRICE



**MORNINGSTAR
BATGIRL**

HOT NEW 1/6 SCALE RESIN
KIT INCLUDES DISPLAY BASE.

\$130

**MARTIAN SPY
GIRL**

1/6 SCALE RESIN KIT
FEATURES 2 HEADS

\$125



**AX MODELS
BIG BAT**

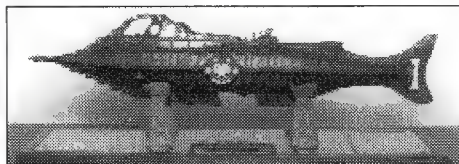
15" TALL
RESIN KIT.

\$160

**MARTIAN WITH
HORN**

14" TALL RESIN KIT WITH BASE

\$125



NAUTILUS SUBMARINE

16" LONG, DETAILED RESIN KIT

\$200



GENIE

1/6 SCALE, RESIN
KIT W/ MAGIC
CARPET BASE.
VERY LIMITED!

\$110

**REZNHEDZ
VAMPIRELLA
MIDNIGHT DIP**

1/6 SCALE RESIN KIT.
VERY LIMITED.

\$130



**UK IMPORT
MOUNT HORRORMORE**

APPROX. 4" TALL X 7" LONG. RESIN
MOUNT RUSHMORE WITH FRANKENSTEIN,
PHANTOM, DRACULA & WOLFMAN.

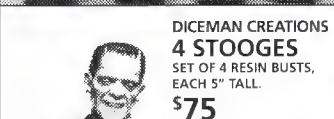
\$75



**MORNINGSTAR
OUTLAW JOSEY
WALES**

SUPERB 1/6 SCALE RESIN KIT.
DAVE GRANT SCULPTURE.

\$145



**DICEMAN CREATIONS
4 STOOGES**

SET OF 4 RESIN BUSTS,
EACH 5" TALL.

\$75



SANTA JACK

6" RESIN KIT

\$50

**TONY MCVEY'S
BORIS
KARLOFF
TRIBUTE**

THE BEST
FRANKENSTEN YET!
THIS GIANT VINYL KIT
STANDS NEARLY 2
FEET TALL. INCLUDES
BASE, DAISYS &
METAL NECK BOLTS.

\$125



**THE HEAD
HUNTER**

A SUPERSIZE PREDATOR!
1/3 SCALE RESIN KIT
OVER 27" TALL. INCLUDES
TROPHY SKULLS,
NETTING & MASK

\$240

Sassy's Satellite

MODEL KITS • MOVIE POSTERS • TOYS

1279 The Plaza, Schenectady, NY 12308

Phone: 518-346-4580 Fax: 518-346-4298

All Prices Shown Include Shipping & Handling

NYS Residents Must Include Appropriate Sales Tax

SEND \$5.00 FOR OUR GIANT, FULLY ILLUSTRATED
CATALOG! FREE WITH ANY ORDER.

WE OFFER PROFESSIONAL BUILDING & PAINTING OF ANY
MODEL KIT. CALL FOR A PRICE QUOTE. VISIT OUR WEBSITE AT

WWW.SASSYSATELLITE.COM



Strange New Things



Coming at You!

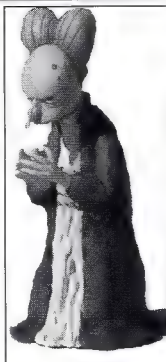
Tell the modeling world about your products. Free placement as room permits. Send all pictures/information to: **Modeler's Resource, Attn: Strange, 4120 Douglas Blvd, #306-292, Granite Bay, CA 95746-5936**



Tremors & The Count

The first is "The Count". 6" tall 3 piece roto-cast in white resin. The second is "Adaptive Evolution" which is the creature from Tremors II. It is 12 pieces and stands 11" tall. It has and optional open or closed head. Contact:

Critical Mass
Mike Petryszak
1101 Hulon Ln.
W. Columbia, SC 29169
E-Mail pzak@scsn.net



and comes in white cold cast porcelain. Kit comes in 16 parts, 13 of which make up the ZF1 weapon. Kit is strictly limited to 25 signed and numbered deluxe editions! The photo on the right is a sneak preview of the next kit in the series, Korben Dallas. For more information, please contact:

Chris Clayton
Petronella Cottage
Cheriton Fitzpaine, Crediton
Devon EX17 4JH England
Tel: 01363 866194



Monstrous Magnets™

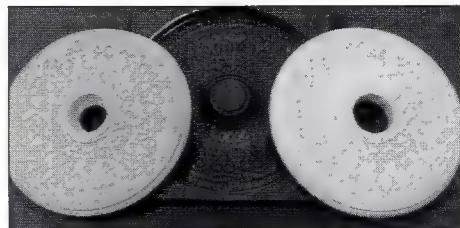
Monstrous Magnets are here! These original designs of classic creatures are sculpted by famed fantasy artist, Ed Repka. The Fiendish first series includes: Dracula, Frankenstein, Werewolf, Mummy, Gill-Man and Martian.

Each deviously detailed 3" tall and 2" thick resin head is fit with a 1" magnet and can be painted or used as is. These designs are also available as **Monstrous Wall Sculptures™**. Both versions are individually numbered, include a color collector's card and cost only \$10.00 each, postpaid. To order, send check or money order to (Made payable to Ed Repka):

Weird Stuff
2106 Meadow View Rd
Westfield, NJ 07090

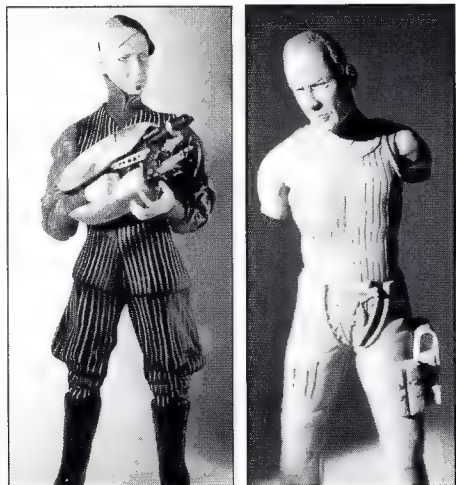
Smooth-On

Smooth-On's new Smooth-Cast 315 UV yields castings that are bright white and resistant to ultra violet light. Castings will darken slightly over time, but will not yellow when exposed to UV. On the left in the photo is a general purpose casting resin that yellowed after one day of UV exposure. The casting on



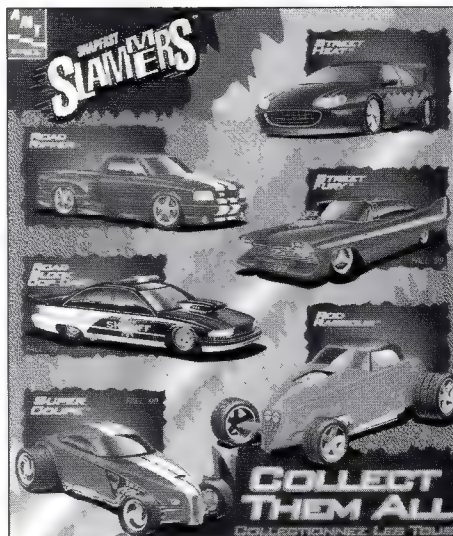
the right made out of SC 315 did not yellow, even after three months. Fully cured castings of SC 315 UV are durable, machinable and waterproof. Pot life is minutes and demold time is 15 minutes. Price per pound is about \$5.00 (80 lb. unit). Smooth-On has been manufacturing for 104 years and currently produces a variety of casting resins and mold rubbers. For further information, contact:

Jeff Mittl
Smooth-On
2000 St. John Street
Easton, PA 18042
Tel: 800.762.0744
or 610.252.5800
Fax: 610.252.6200
www.smooth-on.com



Fifth Element

Based on the highly stylish film "The Fifth Element," Mr. Zorg (above left) is the first of a four kit series by new British talent, Chris Clayton. Mr. Zorg kit is 1/6 scale (over 13" tall)

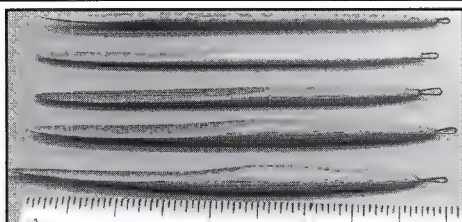


AMT/Ertl

Here are the new Snapfast Slammers™ which are Rod Rageous™ 1:25 scale Skill 1 car models. Look for them at many stores now!

Perfect Touch

This company produces tools for the



sculptor in you! Shown (top photo) is the Fay 9D Tool set and the bottom photo shows the Del-1D Very Small Figure Micro Deluxe Modeling & Detailing Set (1/8" Diameter). These represent only 2 of the 8 sets that they produce! The five basic shapes in their popular Modeling Tool Sets come in four sizes for ease in modeling different sized-heads. We've asked Joe Laudati to try these out in one of his upcoming articles. For more information, contact them at:

Perfect Touch
Walter & Dona Vaughn
24 Artesia
Conroe, TX 77304
Tel: 409.756.1942
perfect-touch@sff.net
<http://www.perfect-touch.com>



Monsters & Mayhem EFX

The Thing has landed! This classic 1951 sci-fi film is preserved in a detailed 1/12th scale resin kit. Kit includes the alien figure (over 6" tall with an 8" X 7" X 6" diorama display base depicting a climactic scene inside the arctic

research station. Cost is \$49.95 plus \$4.00 s/h. CA Residents must add 7.75% sales tax. Payment may be made with Visa or MasterCard. Checks/money orders should be made payable to: Graf-fiti Creations. For more information on this and their entire kit line, contact them at:

Monsters & Mayhem EFX™
PO Box 10620
Costa Mesa, CA 92627-0206
Voice/Fax: 714.751.8620
e-mail: uncreepy@gateway.net
<http://members.tripod.com/~monstermodels/index.html>



Arne Jerde presents...

Here are a few new kits which may toot your horn. Shown above is **Good Doggie!** which is a 6" seated Dog Alien and includes detailed base and miniature paper newspapers. Retail is \$80.00. Alien Dog goes to fetch newspaper but comes back with a bunch of them all



blood spattered, so he either "got" the paperboy or many of the neighbors! Good doggie!

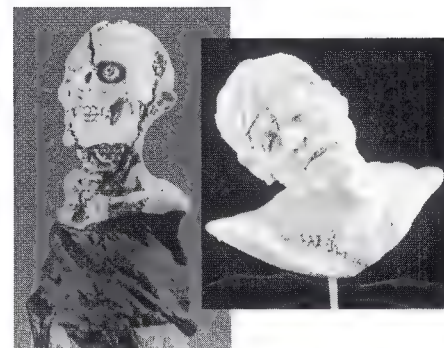
Next up, immediately above, is **Zantee 2000** a 10 piece kit which features a 6" tall creature and includes base. This kit is designed for the remake of Zanti Misfit. Retail on Zantee is \$65.00. Lastly, **Fire in the Sky** (next column) is a 9" alien (from the movie) with base and surgical instruments. Total number of pieces is 12. Retail is \$80.00. For more information, contact:

Arne Jerde
3015 Eastern Ave #39
Sacramento, CA 95821



United Empire Miniatures

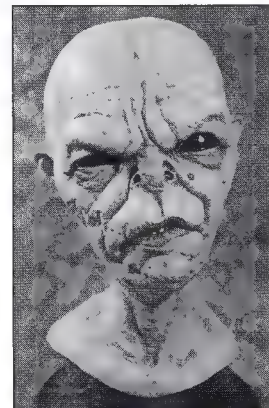
Jack the Ripped (bust) is the first in this company's Body Bag series. Jack retails for \$16.95 and is a quality resin casting 2 inches high. The second is **Stitchface** also a resin, 2 inch high bust and sells for \$16.95. For more information, please contact: **United Empire Miniatures**, PO Box 669051, Marietta, GA 30066. Tel: 770.971.9052

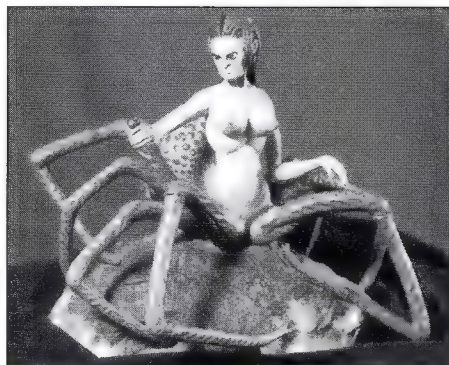


Believe...

Produced by Pinkerton-FX, **Believe** is a 1:1 scale, ivory resin cast bust that is 14" tall. It comes in one piece and retails for \$210.00 which includes s/h. Checks/money orders payable to **John Pinkerton**. For more information, please contact:

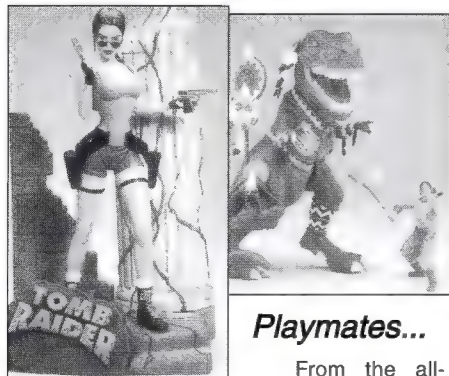
Pinkerton-FX
PO Box 93
Navarre, OH 44662
Pinkfx@raex.com or Pinkertonfx@excite.com





Fury Models...

The first kit from these folks is **Arachne: Queen of Spiders**. This kit measures a whopping 7" high X 7 1/2" wide and comes in 20 resin parts, including base. She's squeezing a fly in her extended hand. The price is \$99 plus \$6 s/h (Int'l orders please inquire). Age statement required. Contact: **Fury Models, PO Box 574, Los Alamitos, CA 90720-0574**



Playmates...

From the all-time best-selling third party title for Sony Playstation comes the hottest name in video games, Lara Croft, brought to life in a whole new dimension. Playmates has taken this cyber celebrity out of her virtual video game world and has placed her into the hands of figure enthusiasts everywhere. Currently available is Playmates' debut 9-inch Lara Croft collectible in her wet suit with a display diorama. For the remainder of 1999, Playmates plans a series of articulated 9-inch figures on display dioramas (many already available) capturing scenes from the various Tomb Raider video games or atop her classic streetfighter motorbike. The ultimate Lara collectible figure will debut later this year as Playmates takes realism up a notch with a 12-inch Real Talking Lara Croft collectible with fabric clothing, rooted hair and hundreds of voiced phrases from the video game franchise.

Beyond this, T-rexes and raptors face off in Playmates' fearsome Turok action figure line. Now, the best selling third party N64 franchise comes to life as a series of fearsome figures and dinosaurs from Playmates Toys based on Acclaim Entertainment's Turok video games series. These along with the many Star Trek related figures that are on their way make these something to be on the lookout for!

Smooth-On...

New from Smooth-On is this Smooth-Cast 325 fast-cast resin (not shown) that was developed specifically for achieving accurate,



vivid colors with the addition of small amounts of liquid color pigments. Also available is the new brushable urethane rubber (bottom photo) ready for next day production casting! Check them out at:

**Jeff Mittl
Smooth-On**

**2000 St. John Street • Easton, PA 18042
Tel: 800.762.0744 • or 610.252.5800
Fax: 610.252.6200
www.smooth-on.com**

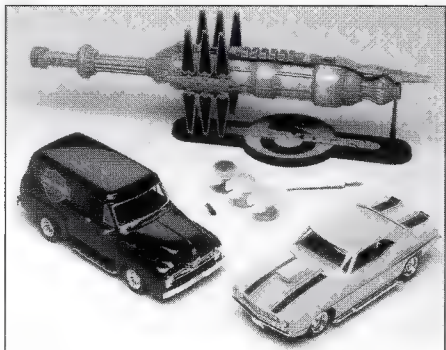
Dark Storm...

Sculpted by John Cleary, here's a new Thor from DarkStorm Studios. This debut model kit can be purchased by check or money order for \$99.95 +\$10.00 shipping and handling. Send payment to ... **Darkstorm Studios
PO Box 991232,
Louisville, Ky 40269-1232.** Check out



DarkStorm Studios website and get all the latest news and kit releases at:

**http://www.darkstormstudios.com
(We've got an article in the works!)**



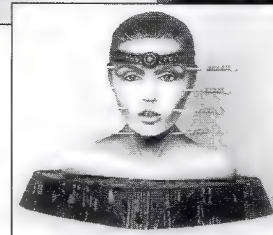
Revell-Monogram...

This company's got some new SnapTite® Rolling Wheels Model kits as well as some more Deluxe Kits for those who want the challenge. Pictured are the New VW Beetle, Lamborghini Roadster and Military Humvee (all snap kits) and in the next photo are the Babylon 5 Space Station, a '55 Ford Harley Davidson Panel Truck and a '69 Z-28 Camaro. These latter kits are all skill level 2 and intended for modelers with some building experience.

Puff 'n Stuff...

Three offerings from the folks in PA: 1/5 scale

Jessica, a resin hollow cast kit for \$95.00; Debbie Harry Bust (6" tall, 7" wide from Geiger album design), hollow cast for \$49.00; 1/6 scale She Panther, solid resin cast for \$110.00. Kits are offered wholesale as well. Contact the good folks at: **Puff 'N Stuff, 703**



Lowry Ave, Jeannette, PA, 15644, Tel: 724.523.8444 • Fax: 724.523.6979

Supportive Castings...

Two new ones for you. George Zucco is 1/6 scale resin figure w/base and nameplate and metal stand. Terry Reynolds is the sculptor and comes with cert. of authenticity, illustrated booklet for \$134.95. The second kit shown is Panther Woman: Kathleen Burke in 1/7 scale resin w/base, etc. Cost: \$99.95.



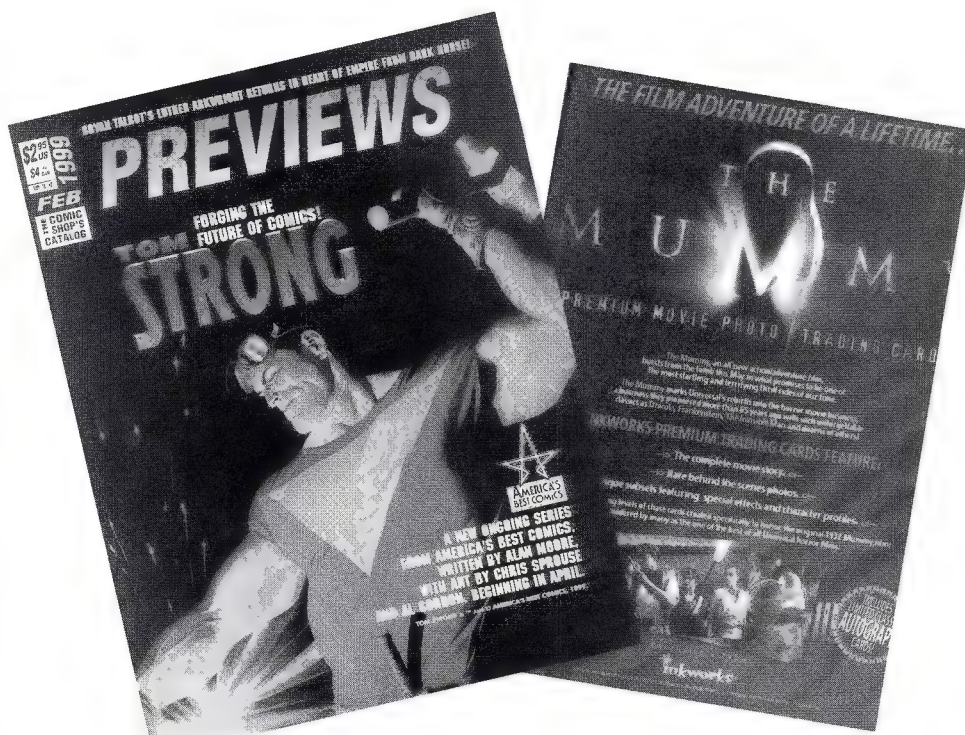
Contact: **Supportive Castings, PO Box 1061, Whittier, CA 90609-1061**

Purple Star...

Alice Cooper's "Death Head" bust comes in 2 solid tan resin parts and is 7 inches tall (1/3 scale). You can own one unfinished for \$55.00 ppd or prepped and ready for painting for \$65.00 ppd or painted for \$99.00 ppd. Contact: **Dean Piazza, 296 Hughes St, Swoyersville, PA 18704 Tel: 570.283.5709**



At the Newsstand



Previews is the publication from Diamond Comics that is total full of literally tons and tons of merchandise that you will undoubtedly be interested in.

Want to know what the latest pre-paint statue is *right now*? Check it out in **Previews**. Want to know what kits companies are selling? **Previews** has a section for that. Want to know which companies are putting out action figures of your favorite comic book or video game characters? **Previews**...

Want to know about your favorite comic book, digest, poster, hat, T-shirt or whatever? Then check **Previews**. While they don't carry everything, they carry enough to do more than just wet your

appetite and this publication is over 400 pages and comes out monthly. There are also a number of articles written by the people in the industry who know the trends and see what's happening. So, where can you get this publication? Well, if you go into any comic book shop, you can usually pick up a copy right there. The best thing about **Previews** is not only the color photos, but the ability of the average person to order anything they want through this catalog/publication. Just fill out the form, give it to the comic book store where you purchased **Previews** from and then sit back and wait for your order to arrive.

This publication is the place to go to be

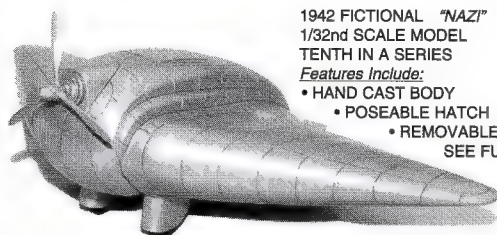
informed and to purchase. But if you decide not to purchase through Diamond Comics, it's still a good bet that you'll enjoy thumbing through the pages and seeing what's available or soon to be available from the people who are known for comics. There are many exclusives that you'll only see through **Previews** as well. Trading cards? Posters? Digests? Prepaints? Kits? Magazines? Animé? **Previews**...

So head on down to your local comic book shop and peruse the guide that gets you in touch with all the latest merchandise available to suit your needs.



HERB DEEKS MODELS PAST FUTURE SERIES™

In Association with Scott Brodeen



1942 FICTIONAL "NAZI" SPY PLANE
1/32nd SCALE MODEL
TENTH IN A SERIES

Features Include:

- HAND CAST BODY
- POSEABLE HATCH
- REMOVABLE UNDERSIDE TO SEE FULL INTERIOR
- 13 IN. WING SPAN
- 8 IN. LENGTH APPROX.

PF10 KIT ONLY \$64.75 PLUS \$4.00 P+H
THERE ARE 9 OTHER PAST FUTURE KITS
SEND TWO STAMP SASE FOR COMPLETE LIST

INSTRUCTIONS INCLUDED
EASY ASSEMBLY

1516 E. Santa Ana St, Anaheim, CA 92805



Gargoyles, Skulls, Wizards,
Dragons, Statuary, T-shirts,
Jewelry, Leather Cop Coats,
Piercing Jewelry

www.altshopcomplex.com/5

YOUR ONE STOP MODEL SHOP IS ONLINE AT WWW.MONSTERSINMOTION.COM

PHONE: 714-577-8863

24HR: 714-577-8865

FAX: 714-281-3807

HOTLINE: 714-281-3007

Call or Fax for Shipping Rates

CFP=Call for Price



Earth vs. the Flying Saucer
101MM01 \$85.00



Polar Lights Jupiter Light Kit
18LPL02 \$19.99



Icarus Spaceship w/Interior
Kit \$100 Painted \$295

Monsters, Maniacs

Mummies & More!



Jumbo Ymir
104TE01 CFP

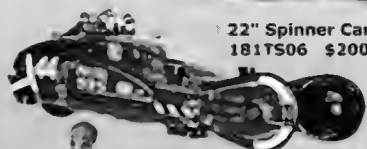
Ymir w/Base
04MM09 \$75



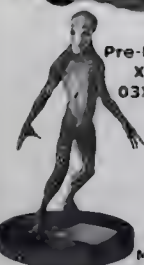
A Jeff Yagher Exclusive
Pharaoh's Encounter
05MM01 CFP



Tomb Raider
231S001 CFP

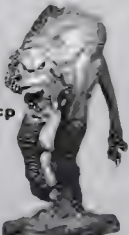


22" Spinner Car
181TS06 \$200



Pre-Painted Statue
X-Files Alien
03XRE01 \$145

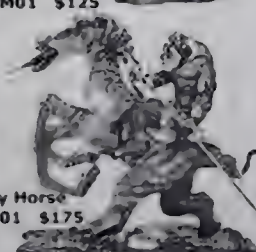
ID Monster
031ME01 CFP



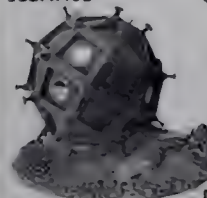
McVey Mutant
031MM01 \$125



Krazy Horse
131HB01 \$175



H. G. Wells Favorite Sphere
w/Full Interior & Astronaut
18SMM02 \$125



Narcissus
18AHA01 \$49.99
Drop Ship
18AHA06 \$54.99



Sulaco
18AHA02 \$49.99
APC
18AHA03 \$49.99

MONSTERS IN MOTION

Mail Order/Warehouse
330 E. Orangethorpe Ave., Unit H.
Placentia, Ca. 92870 USA

Mon.-Sat. 9AM-6 30PM PST

Gallery/Retail

310 E. Orangethorpe Ave. Unit C.

Tues.-Fri. 9AM-7PM/Sat. 9AM-5PM/Sun.&Mon. Closed

Color Catalog

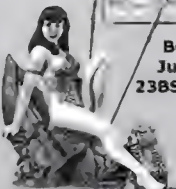
\$5.00 U.S. / \$8.00 International

Hobby Supplies

12MIM01	Mountains in Minutes	\$21.99
12MS01	Magic Sculp Small	\$8.50
12MS02	Magic Sculp Large	\$8.50
12CCH01	Chavant Carving Clay	\$14.99
12CCH02	Chavant Non Sulphate Clay	\$9.99
12SS01	Sculpy Red Box	\$16.50
12SS02	Sculpy Green Box	\$11.50
12TA01	Tamaya Putty 326	\$4.75
12M101	Milliput Superfine White	\$16.50
12M102	Milliput Silver Grey	\$11.50
12M103	Milliput Standard Yellow/Grey	\$8.50
	Freak Flex Paints	CFP
	Tamaya Paints	CFP
	Horizon Paints	CFP
	Bolsa Cutting Foam	CFP



Alien Wall Plaque
01AB102 \$349.99



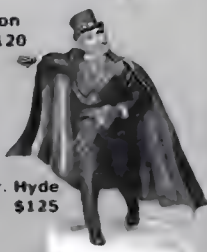
Betty Page
Jungle Fever
238SC04 \$75.95



Conquest
23VJS01 CFP



Debbie Rochon
231MM14 \$120



Yagher Mr. Hyde
051MM05 \$125



Shawn Nagle Hercules
22MM01 \$79.99



Tsukuda Godzilla Kits

Rodan	Destroyah	Godzilla '95
081TS01 \$195	0895TS01 \$200	0895TS02 \$195
Godzilla '64	Space Godzilla	MOGERA
0864TS01 \$185	0894TS02 \$200	0894TS01 \$195



STAR WARS



THE EMPORIUM STRIKES BACK

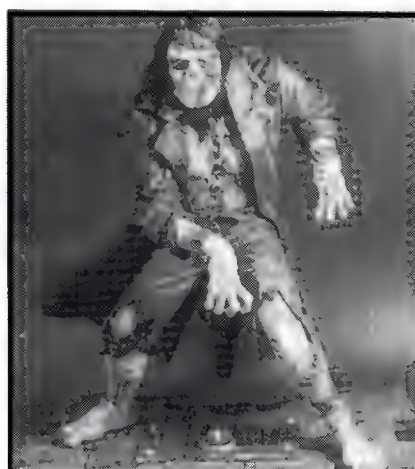
we are pleased to announce a new range of limited edition kits exclusively available through us



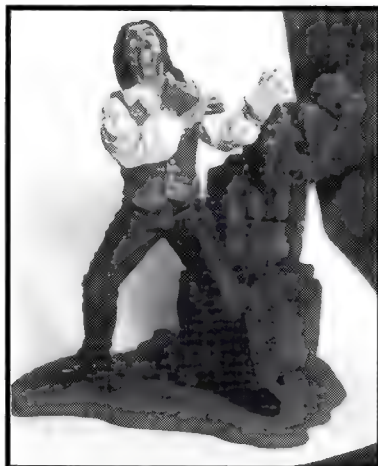
KANE & DIORAMA \$150 INC. POST.



DAVID KESSLER \$120 INC. POST.



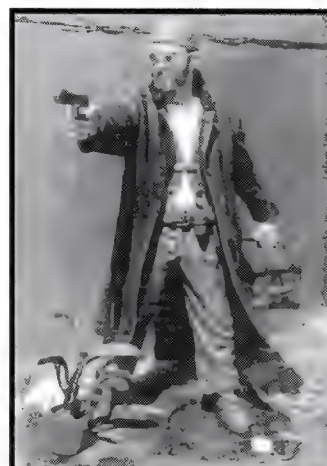
PATCHWORK FRANKY \$140 INC. POSTAGE



STAKED VAMPIRE \$140 INC. POSTAGE



NEW ALIEN \$140 INC. POSTAGE



LEON \$150 INC. POSTAGE

THESE ARE THE LATEST KITS FROM LEE AMES
CAST IN FINE QUALITY RESIN AND 99% BUBBLE FREE
ALL KITS INCLUDE A BASE

PLEASE REMEMBER WE STOCK MOST MODEL KITS FROM PLASTIC INJECTION TO RESIN

STAR WARS EMPORIUM
13 LOWER GOAT LANE
NORWICH, NORFOLK
NR2 1EL ENGLAND
TEL/FAX: 01603 219750
e-mail: starwars@netcom.co.uk
<http://www.netcom.co.uk/business/starwars/>



ASYLUM GRANTED



CONTROL FREAKS

By Jonathan Clarke

You made it back all right. Anyone familiar with model kits or figures knows the artistry that goes into a sculpture. The last thing a visionary sculptor needs is to be dictated to. Why would he need another artist to illustrate the work he will soon do?

Because three dimensions are not as simple as they appear. Just as architects need detailed blueprints to map out a building, sculptors require strict renderings of the piece to keep perspective. This drawing must be both rigidly detailed and accurately measured. You're going to need a ruler for much more than a straightedge here.

"It has to be incredibly precise" Jason Orfalas explains. "It's a blueprint and something mechanical, so you have to measure everything. It's meticulous. In a comic, you get a little more license with style and proportion on a character. You can't play around much with control art."

If all that were required were maps, an architect would suffice. A very unique design is needed here; one that not only conveys the shape of the sculpt but the attitude, personality and gesture that only a human being possesses. It takes a special type of artist to accept this challenge.

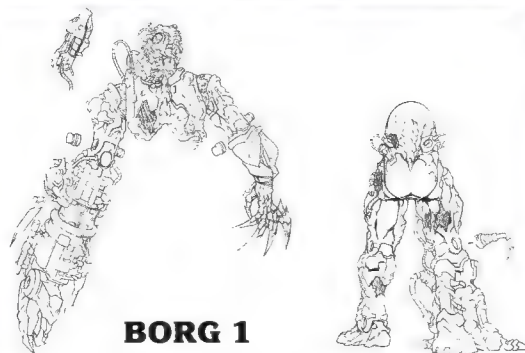
"The most important thing new artists have to understand is that it's not just product," Caesar is outspoken for the idea that control art requires as much passion as any other form of art. "You find a lot of artists come through here don't understand that you can't get away with the tricks of the trade. If you want to do good control art, leave your ego at the door and start from scratch. Just because you can draw a character doesn't mean you can draw that same character in control art."

When a company creates an idea for an action figure, that idea can take many forms. Mainly it is rough sketches of the character supplied by the company but other times simply a description. Regardless, the artist renders his vision of the character in concept art.

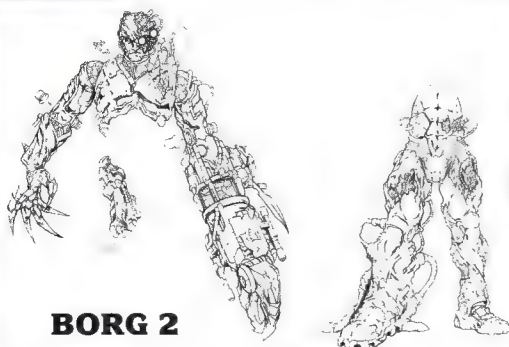
The concept art or the establishing shot doesn't have to be highly detailed or shaded, but the standards of Art Asylum always excel expectations. The concept art, done in pencil, fleshes out the character's pose and attitude. The finished piece will resemble a comic book character more than a toy but this method allows the personality to shine. That artist will complete four or five different versions. The product manager at the toy company will choose one and fax it back with notes and corrections. Once the final look is approved, the company sends instructions for where the articulations are to be placed. This will have the strongest effect on an action figure's composition. The artist now has a unique challenge in front of him; how to make cuts which will look natural in any position. An action figure must be a compromise. It can never look perfect in one pose because it must look good in every pose. This balance must be represented in the artwork or the finished product will be a failure.

"What makes it hard is the fact that we're cutting the bodies up (for the articulations)" Nelson explains. "New artists think too much about the breaks and make the bodies too stiff. They should rough out the body before the articulations. You need to basically cheat the eye into thinking it's correct when it moves into other positions."

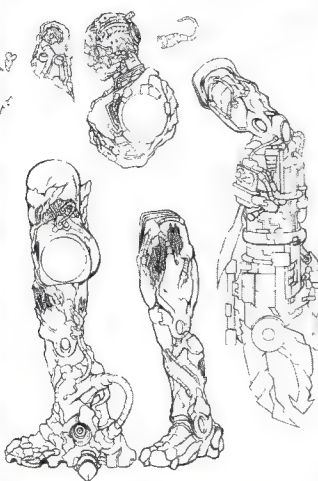
Control art is the main service of the illustration team. It's a term not heard much outside the industry and difficult to learn inside it. It's a discipline with unusual demands, requiring both precision measurement and skewed perspective. Anyone attempting this feat will find challenges he's never considered. The example we'll focus most on is more complicated than you'll usually find, but it should help you get over any stumbling blocks you might find.



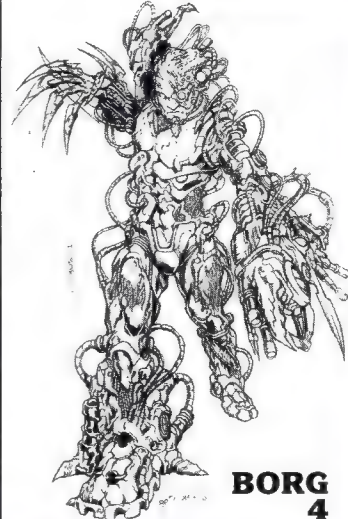
BORG 1



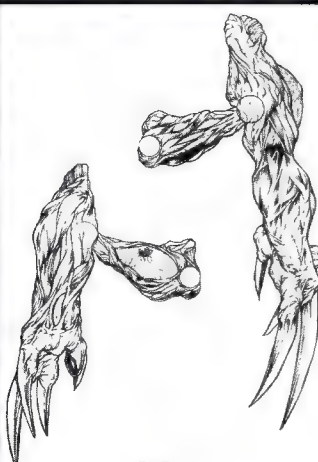
BORG 2



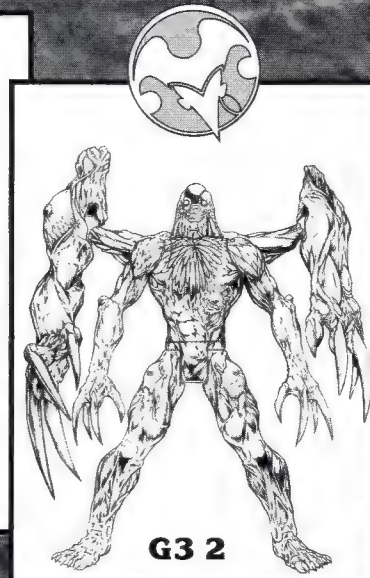
BORG 3



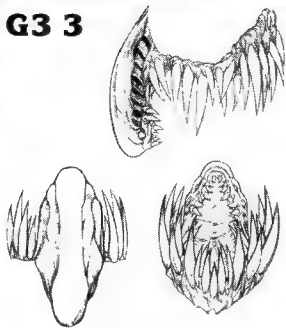
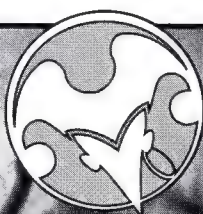
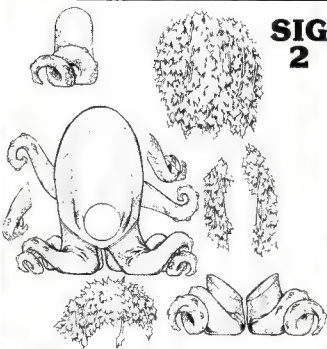
BORG 4



G3 1



G3 2

G3 3**G3 4B****G3 4A****SIG 1****SIG 2****ZOM 1****ZOM 2**

Referencing for the products must be extreme. When a property is assigned, the artist must take it upon himself to capture the look of the character from every angle and every pose. Filtering hundreds of pictures, the finished drawing should reflect the best of all interpretations. Don't limit yourself. If you're doing control art of Captain America, don't believe that three Ron Garney comics are going to do the job. Throw in fashion photography and muscle magazines. Keep yourself grounded with as many true to life shots as possible. The reference must be so complete that when sculptors Digger and Paul Komoda (or Manuel Jesus' paint crews) need clarification on detail, they come to the library of the illustration team.

If you're the type that's been working with comic books for awhile, don't be misled. You may be used to the properties but not the technique. You must remember that you're drawing something three-dimensional and subject to the laws of physics. Note the ball joint shoulders demonstrated by circles cutting through the drawing. The ball joint waist of the Borg is so extreme that it must be shown as two separate drawings. "This was probably the most complicated piece I've done because of the ball joint in the waist", Nelson describes. "I had to draw out the basic shape of the body and use the lightbox to find where the ball joint would go. I then had to draw the upper body separately."

"The side view is the hardest" agrees Nelson. "You're playing more with perspective."

The lightbox is essential for interpreting the side and back views. Use the front view, flip it, and use it to outline the back (**ex. 3 and 4**). "The back view is the easiest except for the back muscles in the upper torso, which are the most complicated in the human body." The side view, on the other hand, is more complicated. You'll use the lightbox again to line up the figure but as Nelson points out, we are looking at the character from a new perspective.

"I usually put the back foot and knee one box higher on graph paper than the front. It looks weird until you put it all together." Nelson tells. This is also the view that will need the most overlays.

If you stripped a figure of all its individual pieces, you could view it from all angles. Your control art must do the same for the sculptor. From the side view, the claw arm alone will block the entire side view. When these sections are removed, they are placed on a layer of acetate. With the acetate on top, the figure can be viewed with and without the obstruction. Notice how Nelson's Borg is divided (**ex. 5**).

On the finished control art, each of these separate sections would be placed on overlays. Art Asylum is the only studio that uses overlays so liberally, but the technique adds clarification that aids the sculptor immensely.

Cut the outline of the drawing with Exacto blades. Mount it onto graph paper and hold it in place with spray mount. Cut and spray mount the additional pieces onto acetate and hold the paper and acetate together with a strip of tape along the top. The complete control art will resemble a legal pad. If you've done your job well, the piece should be ready to be sent out. All original artwork is returned to the artist.

It's unfortunate that because the industry has yet to give credit to the artists that create product, your hard work will mostly be an anonymous and invisible effort. Still the team is grateful for the daily workout.

Caesar describes one way control art will improve your skills. "Consistency. You have to get each face exact for the front and side views. My anatomy was limited before I came here. Since then, I find I can draw the human figure more accurately."

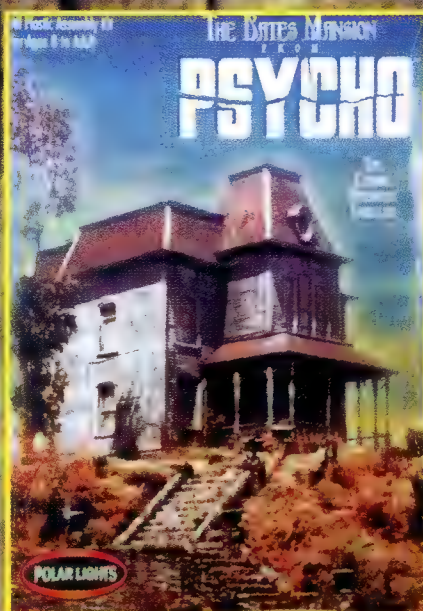
Jason agrees. "It improves your anatomy skills. When you're doing nothing but figures all day, you have no choice but to draw better."

When you work at Art Asylum, the standards are pretty demanding. If your anatomy's off, Caesar will slap you upside the head. You either duck or you get it right."

"Everyone on the control art staff has their own strong points", adds Nelson. "Caesar does great female figures. I can do monsters, Gus has a strong sense of comic book anatomy and Jason's good with technical stuff. We all try to compliment each other and hopefully, get better. That's the most important thing."

Jonathan Clarke is the staff writer at Art Asylum and was somewhere outside of Barstow when the drugs began to take hold.

MR



Welcome to THE M FILES. Intended as a regular feature, THE M FILES' purpose in being is to help us all become better modelers. And yes, that includes your humble scribe.

Each installment of THE M FILES will focus on the construction, from start to finish, of a single model. As the title implies, subjects will run the gamut from figures to dinosaurs and related critters, assorted vehicles, vignettes and small dioramas. Tools, products and techniques will come from the 'if it works, use it' school.

Don't think for a second that I know it all. I don't. The only 'edge' I have is that because I build professionally, with no way of predicting what my next project will be, I'm forced to develop techniques that'll satisfy a client's requirements....quickly. Magazine deadlines fall in the same category!

I plan on learning as much from y'all as you do from me, so don't hesitate to contact me with your questions, tips and techniques. I'll try to reply to as many of you as I can, as quickly as I can. You can reach me in care of *Modeler's Resource*. My email address is rcm@startext.net.

For those of you who are somewhat curious about yours truly, a bit of background. I'm 56 years old (d.o.b. December 10, 1942) and have been building models of one kind or another for the last 49. While my first love and personal bias is aviation/aerospace (especially WW-II), followed closely by Science Fiction, it's very easy for me to become deeply interested in models of any subject you care to name. A freelance writer/professional model builder since 1967, my articles on modelbuilding have appeared in magazines in the U.S. as well as England. In the course of the last 32 years, I've authored over 170 articles, including regular kit review columns, as well as articles on airport management, aviation history and home improvement. Also have one book on modelbuilding (*Building Plastic Model Aircraft*) to my credit that is currently out of print and have built in excess of 1,000 models. And I'm a member of the IPMS (IPMS/USA #2).

Over the years, I've built display models for purposes as varied as article subjects, private collectors, a TV commercial and companies such as Bell Helicopter. Then there have been concept proof models, trade show models and more. But enough about me. Let's get to work.

Last month's *Modeler's Resource* carried a dandy multiple-page profile on POLAR LIGHTS. If that wasn't enough, the Coming At You! section also listed their new kit of The Bates Mansion from the movie Psycho. Timing couldn't have been better because (insert drums and bugles here) the first offering from THE M FILES is...you guessed it...POLAR LIGHTS' Bates Mansion. To 1/87 (H-O scale), this all new injection styrene kit is an absolute delight. The original pattern was sculpted by Scott Alexander. It retails for around \$30.

Small it may be (5" wide x 7" deep x 5" tall), but it's jammed to the gills with so much detail that the box is literally full to overflowing. Matter of fact, once you've opened the box and removed the parts, you'll have a hard time getting everything back in and the top on...so you might as well go ahead and build it.

The sixty-odd creme colored parts are nicely molded with no ejector pin or sink marks anyplace that'll matter when construction is finished. Detail is delicately rendered and includes brickwork and latticework around the foundation, corbels under the roofline, all the banisters, spindles and Victorian roof trim and on and on. Also included as an option is the hill-climbing stone staircase for those of you who want to create a hill base to install the finished mansion on. Finally, you get a representation of Norman's long dead Mother Bates that can be positioned in one window.

Instructions are clear and thorough. They also offer a basic description of what an old, weather-beaten Victorian house should look like. And POLAR LIGHTS deserves to be commended on one point in particular. Windows are handled in the same manner as the earlier Addams House, which is with printed inserts that are mounted behind the window and door openings. Due to a printing error, the sheet in the kit came up two windows short. This has been acknowledged on their Internet site and you're given the option of printing a corrected copy directly from the Internet, downloading and printing off-line or having them send you a copy by snail mail. Talk about a class act!

While you can just build this kit straight from the box as a nice, neat Victorian

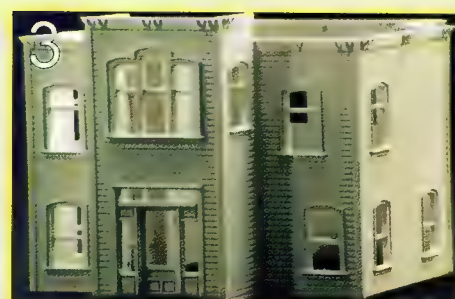


with Richard Marmo

Photos by

Richard Marmo & Tony Weddel





Mansion, why would you want to? Between the fact that this little puppy just begs for a knockout weathering job and the hill-climbing staircase that's included in the kit, you're in for more fun than the law allows!

For the benefit of those who don't normally build styrene plastic kits, a brief discussion of the basics is in order. Styrene plastic normally doesn't require CA (superglues) or epoxies to join the parts. Instead, tube or liquid cement designed for plastic (styrene) is the order of the day. Tube cements are relatively thick (around the consistency of honey) and are relatively slow drying. Liquid cements literally weld the two pieces of styrene together into a single piece by forming a molecular bond. The liquid is what I use and my personal favorite is Ambroid ProWeld. You'll also need a knife and sprue cutters for starters. And the more styrene kits you build, the longer your tool list will become (Photo #1).

While the above is a gross oversimplification, it'll at least get you started. And as we work our way thru this and future projects, I'll do my best to keep you out of trouble.

Construction begins by assembling the foundation panels to the floor. A Model Master sprue cutter will simplify removing parts from the sprue. If you're careful, the cut will be so clean that a couple of swipes with a piece of fine sandpaper will clean up any remaining rough edges. Install the brick panels only, paint'em Model Master British Crimson and set the whole thing aside for now. Incidentally, do not add the porch floor or the latticework panels at this time. Oh...if you're wondering what that hole in the center of the floor is for, it's to make it easier for you to illuminate the house if you choose to. You can also go ahead and do the basic assembly for the main, tower and porch roofs as well. Note that the roof trim hasn't been added yet.

Things begin to get interesting with the construction of the main house walls. Despite the instructions wanting you to cement the walls to the floor as you assemble them, I didn't. Because of the weathering I was planning, it would've made things more difficult down the road. Besides, nothing says that you absolutely have to follow the instruction sequence. Doesn't hurt to scan them to see if something must be done a certain way, but that's about as far as it goes.

At first glance, you're probably wondering how the heck you're gonna get square corners and keep it from falling apart at the same time if you don't use the floor. Not to worry. All you need is a miniature square (Photo 2). The one I have is 2 x 3 inches and has a flat plate screwed to the back edge of the short arm. This allows you to use it as a regular square or stand it on the plate with the long arm vertical. That makes it perfect for aligning walls. As you can see from the photo, I joined the first two wall sections and checked for square. By the way, this kind of situation is where Ambroid ProWeld or similar has an advantage. Joints harden very quickly, allowing you to keep working. Anyway, once this first joint was set, I simply worked my way around the house, section by section. Keep in mind that there's nothing to keep you from dry-fitting the assembled section of your house to the base to make sure everything's lining up. You can also dryfit the main roof to the walls unit to make sure things fit on that end.

Once the house walls are completely assembled, set'em aside to dry thoroughly. In the interim, go ahead and knock together the front porch steps, the storm cellar doors and the hill-climbing stairs. If you're planning on building the hill, you won't need part #8. **Do not remove** the porch railings from their sprue at this time. They're a lot easier to weather if you don't. You can also add the decorative trim to the roof sections.

With all construction temporarily out of the way, everything gets a coat of primer, except for the roof sections. Do be sure to prime the porch ceiling though. My preference is a rattlecan of *Krylon Sandable Filler and Primer*. This stuff is an acrylic lacquer and is the best primer I've ever run across. Keep in mind that this is **NOT** Krylon Sandable Gray Primer, which is generally available from anyone who sells Krylon paint. The Sandable Filler And Primer can be found in some hardware stores, but most likely you'll have to visit your local auto supply. If you prefer another primer, feel free to use it. Just keep in mind that all the paint and weathering effects for this model were created over a base of Krylon Primer.

In order to weather a model, first you have to have something to weather. Which means a nice, clean, pristine finish that makes the subject of your destructive intentions look like it

was just finished yesterday. In the case of the Bates Mansion, a couple of coats of Testors 1258 Flat White Spray Enamel will do just fine on everything except the roofs. Don't forget the porch ceiling which is on the underside of the porch roof. If what I just said about the porch ceiling sounds silly, you'd be amazed how easy it is to forget something like that...or the porch floor...or the railings (Photo 3).

Once the paint has dried for a few hours, the fun's about to start...along with the creation of a mess of a mess. Unless you have a real model shop where the mess won't matter, you may want to consider moving things out to the garage or storage building.

I had intended to weather the entire house with a Paasche Air Eraser. As it turned out, I not only used the Air Eraser, but a Badger Abrasive Gun, Pumice, dirty thinner, clean thinner, regular paint brushes, needle nose pliers and anything else that'd work. And that doesn't include what else I used on the hill base!

In case you've never heard of it, the Paasche Air Eraser is essentially a miniaturized sand blaster, also known as an abrasive gun. Very similar in appearance to an airbrush, it drives a stream of Aluminum Oxide at recommended pressures of 30-45 psi and is capable of extremely delicate effects. Delicate enough that, once you get used to it, it can actually erase black ink from white decal film without damaging the white film!! The Badger Abrasive Gun is basically the same thing, though with a larger nozzle that allows you to abrade bigger areas in a short amount of time. Used in concert, you can get some truly fascinating results. They're the kind of tools that you might use once in fifteen years, but when you need'em, they're indispensable. Drawbacks? You'll need a large compressor capable of cranking out up to 60-80 psi and an effective water trap is an absolute must. So is a heavy duty respirator, such as a 3M Sanding And Fiberglass Respirator....at least if you value your lungs. And then there's the grit that winds up everywhere.

While it's not likely you'll find it in stock, your local hobby shop can probably special order either or both for you. If you'd rather not wait for the Paasche, **Small Parts, Inc.**, 13980 NW 58th Court, P.O. Box 4650, Miami Lakes, FL 33014-0650 (ph. 800-220-4242), carries

one for \$88.00 plus \$6.00 shipping and handling. And while you're at it, request a copy of their free catalog, 450 pages of tubing, bottles, engineering findings, tools and more. It's a creative modeler's treasure chest.

I began weathering on the back wall of the house, at least partly to give myself time to get everything adjusted. At any rate, I started out with the Paasche Air Eraser by attacking the back door and door frame. It wasn't long before the area was looking appropriately weather-worn, with effects ranging all the way from faded white paint to the underlying gray peeking thru or being fully exposed. Also found out right quick that the Paasche wasn't going to be the only solution. Because it's designed for very precise work (as in dentistry), doing the entire house with it would've taken the next couple of months, so.....(Photo 4).

As mentioned earlier, the Badger Abrasive Gun does a similar job as Paasche, but it covers a significantly larger area, though not quite as delicately. Combining Badger and Paasche will give you the best of both worlds. Anyhoo, after a session with the Badger, the back wall was beginning to come to life. But there was still something missing.

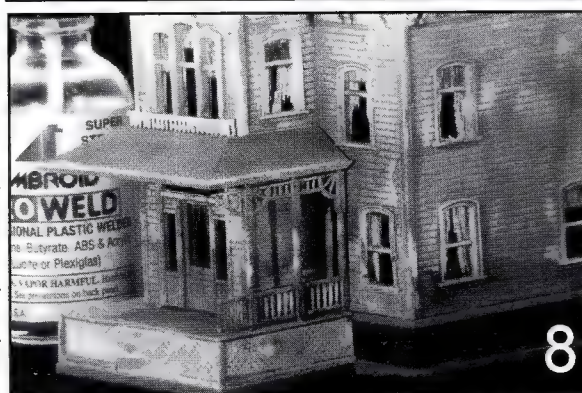
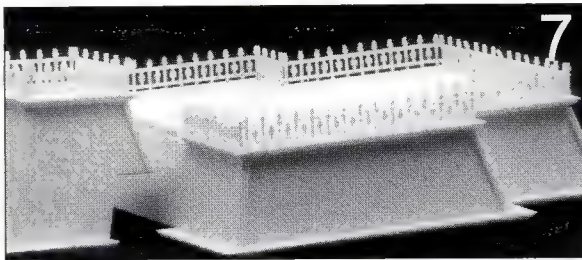
Projects such as this tend to make considerable use of the Oops! factor. So what's the Oops! factor? Simply put, it's the result you get that you didn't expect to get when you set out to get the result that you didn't get. In my case, I started slopping on some dirty thinner with a fair size brush. Started at the top and let it run down the wall, carrying the various grit and residue with it. Then I took the same brush, ran it thru the dirty thinner again and began lightly swabbing back and forth, parallel to the shiplap siding edges. The net result of all this is that the white paint tends to soften and where you swab back and forth, you respread the paint, almost as if you were painting the house for the first time. Well, the end result of all this sloppin' and swabbin' was pretty effective...but still didn't look/feel exactly right. If you're wondering exactly what it was I was looking for, keep in mind that weathering is a subjective art. What looks right to you, doesn't to the next person, (Photo 5).

At any rate, a brainstorm (dumb or otherwise) arrived that eventually turned into my own personal Oops! factor. While the walls were still more or less wet from all that slopped dirty thinner, I decided to try going back over the whole thing with my Badger. Lo and behold, the Aluminum Oxide combined with the wet thinner and the whole mess tended to flow (?) down the walls, collecting in heavier deposits the lower it got. Thanks to the Oops! factor, I now had my method...and a fairly rapid one, too.

From this point on, all I had to do was repeat the process over the rest of the house. Do keep in mind that no attempt was made to exactly match the weathering effort. This is at least partly due to the fact that you won't be able to, but mostly because houses don't weather uniformly. Drive around seedy, rundown parts of your town and you'll see what I mean. You've got everything from light fading to severe paint chipping and peeling, combined with occasional spots or splotches of well-preserved paint...and all on the same house. All of this is controlled by variations in storms, hail, snow, summer heat, the orientation of the house to the sun and on and on. The quality of the paint the homeowner used and how well it was applied is a factor as well.

With my method basically determined, things settled into a pattern of slop and swab, followed by the abrasive gun. Again, I made adjustments as I went along in order to replicate the variations of real life. One thing I hadn't done yet was to try to duplicate cracking and peeling paint, so as I got around to the right side of the house, I decided to try something a little different. Rather than the dirty thinner, I brushed on a wet, heavy coat of my Ambroid ProWeld cement, turned the house up on it's left side so the cement wouldn't run and left it for a while.

In due time, the white paint started to blister. At that point, I cranked up the Badger and went at it. To my delight, the abrasive gun caused the white paint to lift and peel away in pieces and chunks, exposing the underlying gray primer. The remaining blistered paint that wasn't blown off considerably curled and twisted as it dried completely. Result? A realistic



representation of chipped and peeling paint that could not have been created had it not been for our old friend, the Oops! factor (Photo 6).

When you look closer (if you use an OptiVisor, you can see it in the photos), the underlying primer even cracked in a way that you would expect to see on a real house after the paint had peeled away. Now all that was left was to add a little bit of dirty thinner and go back over the window sills and frames with the Paasche Air Eraser for the real delicate effects and the basic house was done. At least it is if you didn't forget to give the porch ceiling, floor, front steps, cellar steps and porch railings similar treatment. Also, don't overlook the latticework panels that go around the porch section of the floor. When you're satisfied with the latticework weathering, go ahead and install them. Be sure to add the weathered porch floor as well.

While the house walls were built without attaching the floor in order to facilitate weathering, it sure didn't hurt that it makes the next item on the agenda easier.

Installing the window inserts. The process is pretty much self-explanatory, with white craft glue being recommended. Determined to be different, I ran a bead of Bob Smith Industries Maxi-Cure around each window (one at a time) before pressing the inserts home. Maxi-Cure is an extra thick cyanoacrylate (superglue) that cures in 10-25 seconds. Great stuff.

There is one thing you need to pay attention to regarding the inserts. If you don't use the figure of Mother Bates (I didn't), make sure that the window insert containing a pale ghostly image of her goes in the upper right front window.

With the window inserts in place and the foundation/floor done, the basic house can be permanently mounted to the foundation. Because of all the weathering that was done, you may find it necessary to clean off the bottom edge of the walls, particularly around the mounting pins. Just take your time and keep dryfitting til everything fits to your satisfaction. Now set it to one side and turn your attention to the roofs.

Most of the decorative trim on Victorian houses were copper, but it certainly wouldn't have been unheard of to find iron filigree from time to time. As a result, I chose to represent my model as having iron trim. If you prefer copper, keep in mind that it weathers out to a green color.

The first thing I did after the trim had been mounted to the main and tower roofs and allowed to dry was to inflict a little damage. Consider that any trim that has stood against the elements for a century or so, isn't going to have a perfect appearance. Ergo, I took a pair of Xuron Needle Nose Pliers and went to work. Basically, what you're aiming for is a subtle, imperfect appearance. In other words, bend some of the picket points back or to the side, twist some of the filigree, bend the horizontal strips here and there so that straight lines have an occasional kink in them, that kind of thing. If you look very closely at the photo, you can see what I'm talking about, (Photo 7).

While you have the pliers in your hand, attack the hill-climbing stairs. Unlike the roof trim, you're not interested in subtlety for the stairs. The idea is to twist, break and rip pieces of the stone so that it looks like it's about to fall apart and you're half afraid to try climbing them. Satisfied with that, take a heavy, dull knife blade and kind of hack at the steps themselves. What you're trying to do here is wind up with nicked and scored stones that leave the impression of being old and weary.

When everything is mangled enough for you, subtle and otherwise, give the roofs and the stairs a shot of Krylon Primer. By the way, if you hold the porch roof with the ceiling down, it'll self-mask. Set the stairs to one side and when the primer's dry, give the roof shingles (the angled sides) a coat of Model Master FS 30117 Military Brown. The tops of the roofs were multiple layers of tarpaper, so I used an old bottle of Pactra Scale Flat Black, but any kind of grimy or dirty black would work as well. Finally, all of the decorative trim, along with the metal corner strips, gets a coat of Model Master Steel and the flat wood trim around the base of the roof sections gets a coat of Model Master FS 37925 Flat White.

Now do whatever weathering you want on the roofs, using the techniques already described. Just don't be as aggressive since a roof will

weather differently than wood siding. Take a look at the finished photos in this article to see what I mean.

Porch railings are added at this point, but not per the instructions. Instead of cementing the railings to the porch ceiling and then trying to add the whole thing to the house, try this. Slip the porch roof in place, without cementing it. Now cement one of the side railings in place on the floor of the porch, making sure everything seats properly.

Then slip the top of the railing unit into place under the ceiling, wiggling the porch roof up slightly to allow everything to fall into place. Add cement and press that side of the roof down til things are properly seated. Repeat the process on the other side and the front, flow a little cement along the seam where the roof joins the house and you're done. (*Photo 8*)

All that remains is to add the main and tower roofs, remembering to scrape or sand the top edge of the house walls. The last thing you want now is an obvious joint between the walls and the roof. Let that happen and all your hard work is shot. With that, your Bates Mansion is basically done...but you're not. There's still the hilltop base.

Since POLAR LIGHTS includes a plastic base and the hill-climbing stairs, knocking together a hilltop base really ain't all that hard. Besides, it'd be a shame to waste the stairs.

Start with a piece of 1 x 12 (nominal) yellow pine. You'll be using the full width, which is actually about 11 1/4 inches, and will need a length of 15 inches. The board's actually 3/4 inch thick, but it's sold as 1 inch. And pick up a short length of 1 x 2 strip for spacers and terrain formers. Or use whatever scrap wood you have lying around, along with some window screen and a quart of Bondo Body Filler.

Press the stairs into the cutout you'll find at one corner of the kit-provided base. It's a tight fit, so it'll hold itself in place. Use that lashup to figure out exactly where you want to position the combo on the board. You'll also be able to calculate the length of each of the spacers. Should be around 1 1/2 inches, but it'll vary slightly, depending on where you position them. Think I used about five, but whatever works. The main thing is to make sure the plastic base is level, (*Photo 9*).

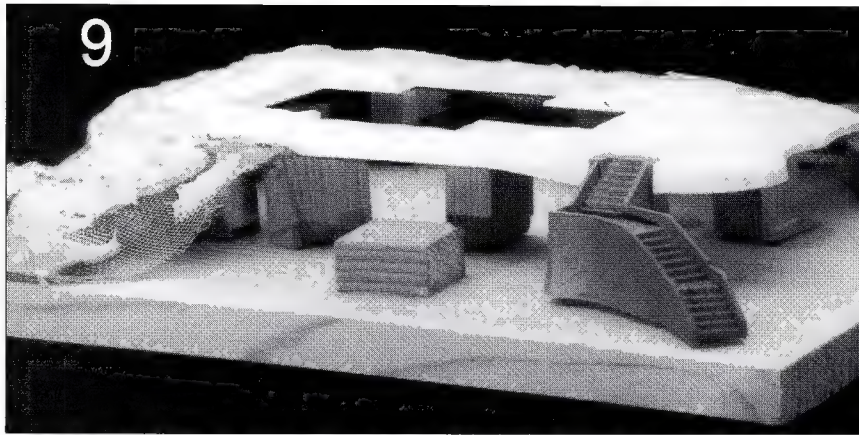
Spacers were cemented under the plastic base with Maxi-Cure CA, with the whole conglomeration being mated to the board with Elmer's Carpenter's Wood Glue. After that dried, and just to make sure that the spacers would never separate from the plastic base, I indulged in a little overkill. Using a Dremel Mini-Mite, I drilled a couple of .018 diameter holes thru the plastic base and about an inch or so into the wood spacers. Then I added a dab of CA on top of the holes, shoved a length of .016 diameter music wire in as far as it'd go and nipped the excess off flush.

To develop a base for the topography, I started by gluing down a few blocks of wood about half way between the edge of the plastic base and the edge of the board. Notice that I stayed away from the stairs so that I'd have room to bring the contours down to it. Over that was stapled (I used an Arrow Model T-55 with 3/8" T-50 Staples) plain ol' ordinary window screen that was bent, pushed, pulled and formed to create a continuous terrain base.

Bondo Body Filler (back to the auto supply) forms the final surface. While you'll need about a pint and a half, don't try to mix it all at one time. Since you have to mix a creme hardener with the filler, you're only going to have about a 4 minute working time, so don't mix any more than you can comfortably handle in that time frame. Repeat the process as many times as necessary to create the entire terrain.

Although I used a metal bladed putty knife, whatever you're comfortable with will work. No matter what you use, keep an image in your mind's eye of what you want the finished base to look like. You don't have to be perfect because the final landscaping will cover a lot of sins, but do try to avoid sharp, pointed ridges or contours that look like a lava flow.

What you use for your final scenicing is up to you. If you've never tried this type of work before, your best bet is to spend some time browsing the shelves of a local hobby shop that caters to the model railroader. And don't be afraid to tell'em what you're doing and ask for recommendations. Most times they'll be glad to help.



In my own case, I happened to have a bunch of material left over from the last time I did any topographical modeling (Twenty years ago or better. Time flies!) which, if nothing else, points out the advantages of being an inveterate pack-rat. Don't even know if some of this stuff is still being made, nonetheless.....the techniques still apply, regardless of what brand is on the material.

At any rate, I started out by spraying a section of

the base with Model Master 1960 Flat Clear Lacquer. While still wet, I sprinkled on a mix of Scene Master and Woodland Scenic ground cover. Made from finely ground foam and available in a variety of colors, including a combination that represents weeds, the result is a very realistic 3-dimensional surface. The lacquer acts as an adhesive, so all you do is sprinkle it on, blow off the excess, spray on some more lacquer and repeat the process as many times as you need to for the desired results. Interestingly, you don't have to worry about absolutely solid coverage. The sandy pink color of cured Bondo is perfect for the underlying earth.

Once I had the basic ground cover applied to the entire base, the house was seated in it's recess. After that's done and some ProWeld brushed into the seam to hold it in place, one little problem becomes obvious. You have an artificial seam running all the way around the house. Not to worry, that's easily fixed by brushing on some clear lacquer along the seam and sprinkling some additional ground cover on top of it. Blow off the surplus and there's no more seam. Now add the porch steps, cellar doors, back and side door steps, along with their guard rails (You've already weathered them to match the house, haven't you?) and the house....shocking as it may seem....is done.

All that remains is to finish up the landscaping to whatever level you wish. Keep in mind that this is an area where you can do as little or as much as you want. Just remember that it's the little touches that take a model like this out of the ordinary and elevate it to something special.

I tried to steer a middle course, at least partly due to a pressing deadline. Anyway, Scene Master makes (made?) a ground cover comprised of rough foam attached to a coarse nylon net. Tear off a piece, stretch it every which way, glue it down over craft glue and the result couldn't be beaten. Cement the stuff in tight clumps and it made great bushes. It was ideal for either side of those damaged stairs and the slopes of the hill.

Ground cover was followed with a few larger bushes made from lichen, along with a couple or three tree stumps (Woodland Scenics makes both). Larger trees were cuttings donated involuntarily by a Crepe Myrtle that's just outside my back door. And if you're wondering if those bare limbs mean they're dead, not at all. It's early spring and the sap hasn't started running yet! Just in case you're wondering, the cuttings were installed by drilling a hole for each, adding some Maxi-Cure and plugging everything in.

A few other touches that add a lot are a couple of broken boards thrown on the front porch, along with an old camel-top trunk (available from model RR shops) and a short stack of old lumber at the right rear of the house. And I sifted a little Pumice thru my fingers to create the worn path from the porch steps to the stone stairway. Don't forget to blow off the excess. The PSYCHO nameplate, painted overall Model Master FS 37038 Flat Black and with the letters picked out in Model Master British Crimson, mounts at the very front against the bluff and adds the final touch.

In order to eliminate the raw edges of the base, I cranked up my Shopsmith Mk. V in it's table saw mode and cut some edge trim from aromatic cedar that I had around. Nothing more than 1/2 x 3/4 inch strips with a 1/8 inch rabbit down one edge and the ends cut at 45 degree angles. Essentially, you're building a picture frame. The reason for the rabbit groove is that I'm planning on building an acrylic dust cover to protect it from the curious.

There you have it, a Bates Mansion to be proud of. Anybody seen Norman? I'd like to take a show....e....r.....



THE BARGAIN HUNTER'S GUIDE TO THE GALAXY

with **JOE GRAZIANO**



Necroteros Draconis

Welcome back! Here's a kit that you will really want: Necroteros Draconis from Fatman Productions! This is the most badass looking dragon I have ever seen. Sculpted by Matt Manit and cast in solid resin by Frank Cahall of Fatman Productions, this kit is one you don't want to miss out on.

Matt is well known for his dino sculpts, and this dragon kit is no slouch. It has all the things you would expect to see in a sculpture of a living creature. The skin is textured, the wings are in proportion to the body, and the dragon looks like it could be a missing link between reality and fantasy. I doubt you will find a better dragon out there. The price tag is \$170 and it's worth it.

OK, now is a good time to talk about something that has changed in my column. Originally, I wanted to review kits that were under \$50. Well, that has changed a little. Don't panic!!! I will STILL try my best to spotlight as many under-\$50 kits as I can find that are WORTH the money. However, I will now include kits over the \$50 mark if they are worth the price. This is actually the second kit over \$50 that I am reviewing. The last one was MIM's Icarus kit which was \$99, but a great kit for the price. This dragon is also worth the price tag, and I suggest saving your pennies and getting one if you can. Before we get into building the kit, Matt was kind enough to answer a few questions about himself and his sculptures.

MR: What was your first sculpture? Your first commissioned piece?

Matt: The first piece I ever did was commissioned by a company that I worked for at the time. It was a large lizard-like creature that was designed to look like it was breaking through the wall that you hung it on. That was in 1987.

MR: Can you tell us what your next fantasy figure will be?

Matt: The only one that I can tell you about at the moment is the next dragon that I will be sculpting for Fatman Productions. It is going to be a sea dragon and I hope to come up with a design that's never been seen before. Time will tell. At this point, I'm just starting to put some of my concepts for it down on paper.

MR: When did you get interested in sculpting?

Matt: I've had an interest in sculpting ever since I can remember, but I didn't really get serious

about it until around 1986. I was sculpting off and on until about three years ago when I started sculpting full time.

MR: Do you have any formal training in the arts?

Matt: I took several sculpting classes at my local community college for two years. Outside of that, everything else is pretty much self-taught.

MR: Are you planning any more fantasy figures in the future?

Matt: Yes, along with sculpting more dragons for Fatman Productions, I have several figures that I plan on releasing through my own company (Living Resin Productions).

MR: Do you have any plans for sculpting any sci-fi figures?

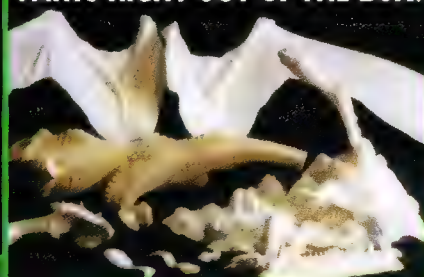
Matt: Yes, at the moment I am teaming up with friends and fellow sculptors, Jim Phillips and Charlie McGrady, to produce a series of characters of our own designs that will have a storyline that connects them to each other. There are other artists involved with the project, but that is all I can say at this point. We hope to start releasing kits in this series later this year.

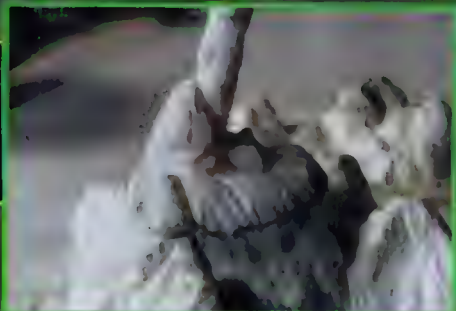
MR: How can people that are interested in your sculptures contact you?

Matt: There are several ways you can reach me. You can write to me at: Matt Manit, Living Resin Productions, 117 N Indiana Ave, Goshen, IN 46526 or you can phone me any day between 10:00 am and 8:00 pm (EST) at 219-534-6546, or you can e-mail me at JCPLANE@aol.com.

MR: Thank you, Matt, for taking the time to talk with us. We hope to be seeing more of your sculptures available soon.

PARTS RIGHT OUT OF THE BOX.





1. LEG ATTACHED TO BASE AND SEAM PUTTIED.



6. NECK SEAM PUTTIED AND HOLES DRILLED FOR WINGS.



11. BLACK BURNED INTO WING EDGES AND PUTTIED TO THE BODY.



2. BASE AFTER ANTIQUE STAIN & BROWN AND YELLOW INK WASHES.



7. BLACK ANTIQUE STAIN ADDED FOLLOWED BY AMBER SHADING.



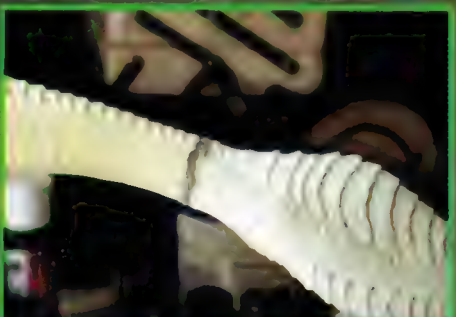
3. FINISHED BASE AFTER FINAL INK WASHES AND DRYBRUSHING.



8. RED ADDED FOLLOWED BY BLACK.



12. HEAD AND HORN DETAIL.



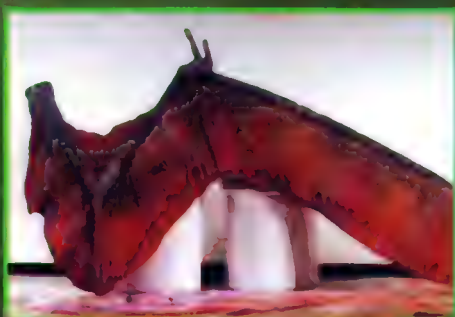
4. TAIL SEAM PUTTIED AND TEXTURED TO MATCH REST OF SKIN.



9. ANTIQUE STAIN AND AMBER SHADING ADDED.



5. BRASS PINS TO HOLD THE WINGS ON.



10. RED AIRBRUSHED OVER AMBER.



FINISHED AND READY FOR FLIGHT.

Now on to the kit! The kit comes in 17 pieces, plus two runners of extra teeth and claws incase something breaks in shipping. I like the idea of the extras! This little bit of resin doesn't cost the manufacturer of the kit much and it ensures that you won't spend the rest of your life resculpting teeny tiny teeth and claws. The kit is listed on the box as being 1/15th scale. Don't let this fool you. The kit is huge! It's about 19 inches long and about as tall. It looks very delicate, so it doesn't weigh a ton, but I guarantee it will make a big impact on anyone who views it.

Here we go. First thing I did was trim the excess off the parts and dry fit them. Be very careful when trimming the wings! I can't stress this enough. The wings are thin, so be gentle with them. They should fit near-perfect, but don't worry if they don't, because I screwed up and trimmed one of mine too short. I will cover what to do when I get to the glue and putty stage.

After trimming and dry fitting parts, I marked my points for drilling and pinning. This was fairly easy since there are resin "plugs and sockets" marking the alignment for all the parts. I just made the holes deeper and drilled through the center of the resin plugs to make sure that my parts were lined up correctly. The only exception to this is where the foot glues to the base. Here is where you need to be smarter than the kit. I put a drop of paint (color is your choice, I used red) on the bottom of the foot and stuck the two pieces together, then pulled them apart. This left a mark on the base where they touched. Now I could drill through the paint marks and be pretty sure that my parts would line up.

I used set screws for the pins in the leg that holds up the kit. These are available at hardware or machine shop supply outlets. Basically they are like a normal screw, except that they have no head; instead, they have an allen (hexagonal) hole in the top of the shaft. While they come in all sizes, I have no clue what size screw I used. I just used one slightly larger than the hole I drilled so I could thread it into the hole for a tight fit. I drilled both ends of the leg and put a set screw in both the holes. These were then epoxied into the base and the body. The attachment points for the wings were drilled into the body and (carefully!!) into the wings. I checked the holes to make sure they were deep enough to accept the brass rods I planned on using to attach the wings. At this point I set the wings and the pins for attaching them aside. I decided to attach the wings after painting them. More on this below. The tail and the head were also drilled and pinned in the same manner, but were attached before painting.

First the kit was primed in Ral Partha white primer and then stained with Delta Walnut wood stain. After the wood stain was on for a few minutes, I wiped off the excess and let it dry. I decided to tackle the base first, since it would be easier to mask off after it was done. I had already applied the wood stain to the base when I did the dragon, so it was ready for the next step. First I thinned some yellow ink and ran it into some of the vertical cracks at random. Then while the ink was still wet, I added some streaks of PH Martin's Warm Amber thinned with a little alcohol so it would flow better. After this had all dried, I added another random wash of Windsor & Newton Peat Brown ink. At this point the base was pretty much done.

I saved the final steps until after the dragon was painted, since it would help cover any drips or splatters that might get on the base. Quick note here: I had originally wrapped the base in Parafilm, but I removed it and wrapped it in plastic wrap, because any paint that dripped onto the Parafilm was instantly sucked under it and onto the base! I had it wrapped tight, but it still happened. What's up with that? If anyone has an answer, I would love to hear it. The plastic wrap worked bet-

ter in this situation. I wrapped it tightly around the base and taped it around the ankle of the dragon, so it would stay put. Now the dragon was ready for painting. I started with some of the PH Martin's Warm Amber thinned with alcohol. I tried thinning with water, but it beaded up on the surface. I airbrushed the legs, the lower belly, and all the armored plates on the ridges and under the brow ridge with the amber. This was not a heavy covering coat, but was thin enough to let the stain underneath show through. Next I took Testors Acryl Italian Red and started spraying it to overlap slightly with the amber and ending just below where the wings attach to the body. This also included the head being painted from the bottom up to under the brow ridge, and the tail painted all the way to the tip. Since I didn't want to try and match the lower jaw after the rest had been painted, yet wanting to leave it off until later so I could paint inside of the mouth, I tacked it on with a little super glue. This way I could pop it off when I was ready to paint it. The fit is perfect, so don't worry about putty on this joint.

After the red was dry, I filled the airbrush with Golden Carbon Black and started with the top of the head and worked my way down the dragon's body toward the tail, being careful not to get any black on the plates that run the length of the body. I painted the neck black, but left the underside of it red. After rinsing out the airbrush, I set it aside and picked up my detail brush and some more Carbon Black and started adding the stripes to the black, coming down from the areas that were just airbrushed. I tried to keep the pattern as even as possible by painting two stripes down (connected to the larger black area) and one stripe up between each pair that was not connected to anything. The key here, I think, is to keep the pattern uniform and gradually make it smaller as you work your way back towards the tail. Just stop and check yourself every few stripes to make sure you are making them even. Also, be careful when you match up the pattern on the legs, since this has to tie in with the rest of the body pattern. Take a look at the photos of the dragon here, and search the web or check your local library for pictures of tigers and some of the newer books on dinosaurs for examples of stripes and other exotic skin and fur patterns. A leopard pattern or even some snake skin patterns would prove interesting as well.

When it comes time to flip the kit around and paint the other side to match, a small mirror would be handy so you aren't constantly climbing over your work bench or turning the kit around to see where they line up. I stole my wife's hand held makeup mirror to do this. I think that in the future I will probably invest in a small square or rectangular mirror for just this sort of thing as it made things go a lot smoother to glance up and see where I was at, rather than having to stop and flip the kit around.

After the stripes were done, I decided to do the claws and horns. I left the ones that were on the runners where they were so it would be easier to paint them. The painting process was fairly simple: claws, horns, and teeth were base coated in white and left to dry. After this, they were given a thin wash about three-quarters of the way up from the bottom toward, but not including, the tip with Doctor Martin's Warm Amber thinned with alcohol. This dries pretty quick, so you don't have to wait long. Next, all the ivory was given a wash of Windsor & Newton's Peat Brown ink around the lower quarter. What you have now is three different shades from dark brown through to white. When all this is dry, give the whole piece a light dry-brushing with white and then a thin wash of about 50/50 Peat Brown ink and Canary Yellow to tie it all together and they're done. Let them dry and then seal them with dull coat before you cut off the ones on runners. These I attached with some two-part epoxy. After they were dry, I gave them another quick dab of the Peat Brown around the base to help hide the point of

After the stripes were done, I decided to do the claws and horns. I left the ones that were on the runners where they were so it would be easier to paint them. The painting process was fairly simple: claws, horns, and teeth were base coated in white and left to dry. After this, they were given a thin wash about three-quarters of the way up from the bottom toward, but not including, the tip with Doctor Martin's Warm Amber thinned with alcohol. This dries pretty quick, so you don't have to wait long. Next, all the ivory was given a wash of Windsor & Newton's Peat Brown ink around the lower quarter. What you have now is three different shades from dark brown through to white. When all this is dry, give the whole piece a light dry-brushing with white and then a thin wash of about 50/50 Peat Brown ink and Canary Yellow to tie it all together and they're done. Let them dry and then seal them with dull coat before you cut off the ones on runners. These I attached with some two-part epoxy. After they were dry, I gave them another quick dab of the Peat Brown around the base to help hide the point of attachment and create some shadows.

The wings...here there be problems. Depending on what you want to do to the wings, you must decide whether or not you will attach them first or wait like I did. If you are planning on a one-color scheme, then go ahead and attach them and putty them before you paint. However, if you want to do any intricate work, I suggest you leave them off until they are painted and put up with the hassles of attaching them and touching up after you have painted them and the body. It's not as hard as you might think. It is, however, a hell of a lot easier than trying to squeeze an airbrush between the wings after they are glued on. The fit is great on at least one of the wings, and probably great on the other one too, but I think I screwed up and cut too much off the one. I checked the excess to see where I made the mistake and I couldn't find it, so my suggestion to you is to shave off a little at a time and keep checking your fit until you get it as close as possible. I drilled out the resin "pins" and holes with a small bit so that they were deep enough to accept a brass rod to support the wing. I then epoxied the wings in place one at a time with five-minute epoxy. Once this was all dry and checked to make sure it was solid, I looked at the wings to make sure they were even. One wing sagged a little, but not because of the join. It was (I think) because it was still a little soft when it was pulled from the mold. No big deal. Grab your hair dryer or heat gun and check where to make the bend, then heat it up a little and, using your hands, bend it carefully to match the other side. Let it cool and check it again. Repeat this process until you get them even.

A while ago I received a sample of Magic Sculp. Now looked like a good time to try it out. I usually use Milliput, but after using the Magic Sculp, I think I will save my Milliput for emergencies only...like when I run out of Magic Sculp in the middle of the night! As Bill Craft has pointed out in numerous articles, it's a two-part epoxy putty that mixes easily and doesn't stick to your hands as badly as Milliput. It does, however, smooth with water the same way and is very nice to work with. I rolled out small pieces and shaped them into thin logs. These I pressed into the gaps between the wings and body and smoothed with a damp brush. I then let the putty dry overnight.

Next, I touched up the colors where the wings joined the body. This was easy on mine since I decided to paint the body black from the top down to below the wing attachments so there wasn't much to fix there. I didn't shade the black with anything over the top. I was going to, but I decided not to because I wanted the stripes to really stand out against the red. If they were shaded, it might detract from the contrast. I would like to

do another dragon like this one in more realistic skin colors, but this one was a present for my wife, so it was her choice.

Finishing the base is pretty much the last step here. Carefully removed the plastic wrap with my knife and checked to see if there were any areas where the paint bled through. There weren't any major screw-ups, so I was ready to finish. I dug out my big, ugly drybrushing brush and some flat white and went to town bringing out the highlights I left off earlier. After I was happy with the drybrushing, I brought out the yellow and peat brown inks again to redefine what cracks might have been washed out in the drybrushing process. A little of the Warm Amber doesn't hurt either to help tie the yellow and the peat brown together. After many hours of hard work (and 7 rolls of film!!), this kit is ready to meet its new owner...of course, if she doesn't like it I would be more than happy to call it mine!

Overall, I think this kit was a lot of fun to build and paint. It might look a bit intimidating to someone who hasn't done a kit this size before, but it wasn't as hard as it looks. It requires minimal skills to putty and assemble it, and the painting can be as simple or as complex as you want. I definitely recommend this kit to anyone interested in painting something original. Keep these kits coming!

Thank you to Fatman Productions for supplying the dragon for this review. They can be reached in the following ways: On the Internet at: <http://members.aol.com/fatman-prod/> or by snail mail at: **Fatman Productions, 3236 Kennedy-Ford Rd, Bethel, OH 45106 Tel: 513-734-1317.** Fatman Productions' kits are also available through: **The VLS Corporation, 1011 Industrial Court, Moscow Hills, MO 63362. Tel: 314.281.5700 Fax: 314.281.5750** or you can e-mail them at: vlsmo1@i1.net.

If you have any questions or comments, please feel free to e-mail me at: Faust87619@aol.com or if you go on-line at: <http://members.xoom.com/shipwerks/>



Necroteros Draconis

HERE'S DONNY!

Article and
Photographs by
**Don
Rutherford**

Jok-Her is a 6 piece resin kit from Global Marketing. It stands approximately 11 inches tall from head to foot and depicts a female version of The Joker. What's next? Wonder Woman with a penis? All kidding aside, this kit features clean castings with natural break lines (thanks!) and is sure to please all of you bat-people out there.

I began by removing the sprue from the feet, gun and arms with a sprue cutter. I then removed the seam lines with the back side of a hobby knife and then sanded certain spots with fine grade sanding boards and steel wool. Next, I drilled 3/32" holes at the intersection of each part for the purpose of pinning them together with finishing nails. I also put a 1/4" hole in the bottom of the torso (to accommodate the 1/4" dowel that will support the torso during the painting process) and the barrel of the gun should be hollowed out with a 9/64" bit. The parts should then be scrubbed and rinsed with 91% isopropyl alcohol to clean away the mold release residue and sanding crud.

Next, I test pinned the kit together and decided to repose the arms (**photo 1**). This was achieved fairly easily by grinding off a bit of each arm on a belt sander until they fit the way I wanted them to fit. Afterwards, the arms were pinned and glued into position with superglue and the gaps filled and shoulders resculpted with Magic Sculp, a two-part putty (**photo 2**). I then secured the sub-assemblies to their respective parts holding devices and, after applying a piece of masking tape to the top of the pants, sprayed the kit with Krylon White Sandable Primer.

Now for the painting! I started by basecoating the flesh areas with a light grey color made from Liquitex Titanium White and Ivory Black. This was sprayed through an Iwata Eclipse air brush at about 15 psi. The highlights were added with Titanium White and I sealed the flesh with Testors DullCote Lacquer.

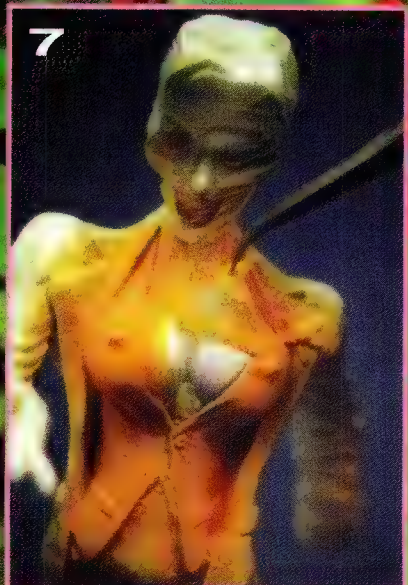
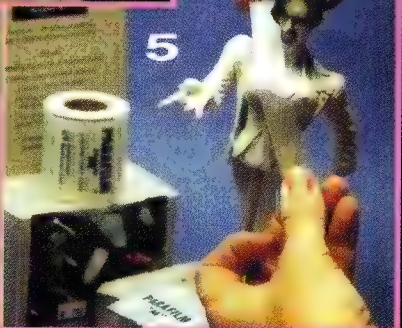
The blush and eyeshadow was a mixture of white and dioxazine purple. I sprayed this carefully to the eye area, temples, cheeks, cleavage and also around the outline of the vest and shoes. I then darkened this color by adding more purple and deepened the shadow of the eye sockets and underside of the breasts. Seal with lacquer (**photo 3**).

Next, the eyes and mouth were basecoated with Horizon Pink-Burgundy, then with a mix of Liquitex White and Raw Sienna, I painted in the whites of the eyes as well as the teeth using a 8/0 white sable spotter brush. The lips were painted with a mixture of Createx Red and Black. The hair was basecoated with Vallejo Lime-Green and dry brushed with a mixture of Lime-Green and Yellow. The pupils were drawn in with Horizon Olive Green and highlighted with Tamiya Yellow-Green. Liquitex Ivory Black was used for the pupils and the eyeliner. When the face was finished, I once again gave it a coat of clear flat lacquer (**photo 4**).

To airbrush the clothing, a masking material must be used. I have chosen Model Masters' Parafilm "M." As with any masking material, Parafilm takes a little getting use to, but overall, I find it to be a fast, dependable method of masking off kits. To use Parafilm, first cut off a piece about 2" long and slowly stretch it to about 4 times its length. By doing this, you activate its adhesive qualities. Then double it over lengthwise and line it up along the edge of the area to be masked and press it against the model's surface (**photo 5**). A toothpick can be used to tuck away any excess (like under the cleavage), just be careful not to damage the masking of your model (**photo 6**). I masked off all of the flesh areas and sprayed the vest with Liquitex Yellow-Orange AZO. I added some bright orange to the yellow for shading and added red oxide for the deep shadows. **IMPORTANT: REMOVE PARAFILM BEFORE APPLYING LACQUER!** Parafilm does not tolerate lacquers or hair dryers. It will melt, shrink and/or disintegrate. **You have been warned...**

Jok-Her





Carefully remove the masking with a pair of tweezers (**photo 7**). There is no such thing as a perfect mask so be sure to keep some of those vest colors handy to touch up any spots that might need touching up and then seal it up with the lacquer. When dry, mask off the vest and exposed flesh areas and get ready to paint the suit. I mixed Tamiya X-16 purple, XF-2 Flat White and X-17 Pink for the basecoat and added more white to make the highlight color. For the shading, I added X-4 Blue to the purple (**photo 8**) and also threw in some X-21 Flat Base to flatten the glossy paint.

The gloves were painted with Liquitex Turquoise Green and dry brushed with a lightened shade of the same color. My brush paint of choice is Vallejo acrylic. It is hard to find but definitely worth looking for. The flower was painted pink using Vallejo White, red and yellow. The gun handle is Vallejo Light Brown with a wash of Createx Dark Brown. The gun barrel, shoes and stripes on the pants were all done with Vallejo Black. The gun was then dry brushed with Tamiya X-10 Gun Metal. The belt buckle is Testors Gold Enamel (**photo 9**).

I made the playing cards completely by hand using a cat's whisker as a brush and real human blood for ink. I am of course kidding. I reduced 12 playing cards to scale on a laser copier and cut them out using a straight edge and an X-Acto knife. They were then glued into a fan shape with a glue stick. It was at this time that I realized that the fingers needed to be bent down a bit. This was accomplished by heating them with a hair dryer and then carefully bending and holding them into position until the resin cooled. I then touched up the paint on the glove and attached the cards with superglue (**photo 10**).

The base was basecoated with Tamiya X-1 Flat Black. I proceeded to attempt a faux stone texture by spraying my airbrush at 40 psi through a flat brush dipped in dark grey paint. I repeated this procedure two more times using a lighter shade of grey each time (**photo 11**). All that's left to do is to insert the pins and glue the sub-assemblies together. If the hate mail remains minimal, I'll be back for more abuse from Fred soon. Hopefully, I'll see you then!

Resources:

Vallejo Model Colors
R & K Productions
31316 Via Colinas, Unit 105
Westlake Village, CA 91362
Tel: 818.991.9044 • Fax: 818.991.9585
e-mail: rkprod@earthlink.net

Global Marketing
5632 Van Nuys Blvd, Ste 330
Van Nuys, CA 91401
1.800.557.7035
Tel: 818.994.6670 • Fax: 818.994.1967
e-mail: ens@pacbell.net



Showtime!

~Calendar of Events~



Show Promoters: Please feel free to fax or mail us information about your upcoming event and we'll post it here as room permits. Thanks! Contact information: Modeler's Resource, Showtime! 4120 Douglas Blvd, #306-292, Granite Bay, CA 95746-5936 Fax: 916.784.8384 e-mail: modres@quiknet.com

MAY - 1999:

• **Chiller Theatre:**

You've heard of this mega-event. Multiple times a year. Catch it this coming **May 21, 22, 23 - Meadowlands Plaza, East Rutherford, NJ.** The walking zombies, model kits, scream queens, contests, film screenings, autograph sessions and everything else you've come to know and love will all be on hand! Call the **Chiller Hotline** at **201.457.1991** for updated show information and guest line-up.

JULY - 1999:

• **IPMS Nationals:**

July 21 - 25, 1999, Orlando, Florida. Held at the beautiful Caribe Royale Convention Center. Contact information: Rolando Gutierrez @ 305.827.2666. IPMS Florida, PO Box 362161, Melbourne, FL 32936-2161 www.ipm-snats99.com

• **Mad Model Party:**

July 17 & 18, 1999, Pasadena, CA. Bigger showroom; Bigger Theatre; Bigger Model Contest & Prizes; More Dealers; More Guests; More Industry Sponsors and a Toy Show on Sunday to Boot! Saturday 10 - 6 & Sunday 10 - 5. Monsters & Motion and 20th Century Productions have teamed up to bring back the Premiere Int'l Figure Collectible Show for your enjoyment. Dealer Info & Advance Ticket Sales: Mike Stannard, PO Box 2037, San Bernardino, CA 92406 Tel/Fax: 909.880.8558 e-mail: toyrific@primenet.com. Model Contest Info: Terry Fitton, Monsters in Motion, 330-H E. Orangethorpe Ave, Placentia, CA 92870 Tel: 714.557.8863 Fax: 714.577.8865

SEPTEMBER - 1999:

• **MasterCon:**

Sept. 2, 3, 4, & 5, 1999, St. Louis, MO. Contact VLS for more information: The VLS Corp, 811 Lone Star Drive, O'Fallon, MO 63366 Tel: 314-281-5700 Fax: 314-281-5750 • <http://www.vls-vp.com>

• **Moraine Scale Modelers Club:**

Sept. 2, 3, 4, & 5, 1999, St. Louis, MO. Contact VLS for more information: The VLS Corp, 811 Lone Star Drive, O'Fallon, MO 63366 Tel: 314-281-5700 Fax: 314-281-5750 • <http://www.vls-vp.com>

• **Run Amuk in 99:**

On **September 11, 1999**, 8807 Kingston Pike, Knoxville, TN from 9:00 to 4:00. Admission: \$2.00. Contact: Kenneth King (423.691.1846), 2803 Dee Peppers Dr, Knoxville, TN 37931 CMKING@icx.net.

MIDTOWN COMICS

TIMES SQUARE, NEW YORK CITY

2 FLOORS OF COMICS & MODEL KITS

OVER 200 KITS TO CHOOSE FROM!

SPECIALISTS IN SUPERHEROES, SCI-FI, HORROR & FANTASY KITS



Therapist X
\$209.99 Built-Up



Lara Croft
\$179.99 Built-Up



Karnstein

Full line of paints & supplies:
Tamiya, Freak Flex, Sculpey
& more.

See our kits online:
midtowncomics.com
Worldwide mail order service.
Log onto our website & order
by phone.

midtowncomics.com

It's our customer service that
makes the difference!

(212)302-8192

Fax: (212)302-4775

**200 w. 40th Street, 2nd Floor
NY, NY 10018**

**Kitbuilder's
Seminar**

**Saturday, May 15th,
1:00PM**



**Please
Call
For
Prices.**



New York's Newest & Largest Source for Models & Statues!

Fantasy Gifts

YOUR #1 SOURCE FOR:

- Polyresin Figures • Dragon Skulls
- Erotic Fantasy Figures • Clocks
- Candle Holders • Lamps
- Ashtrays • Lava Lites • Flasks
- Jewelry • Sandtimers
- and much more!

All of Fantasy Gifts' items are assembled and come fully hand painted.

Call, Fax, E-Mail, or write for FREE CATALOG



FANTASY GIFTS

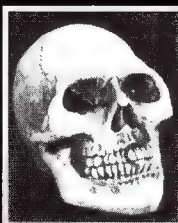
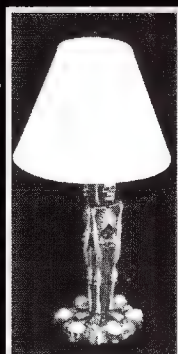
147 West 35th St., Dept. MR
New York, N.Y. 10001

Toll Free: 1-877-249-1376

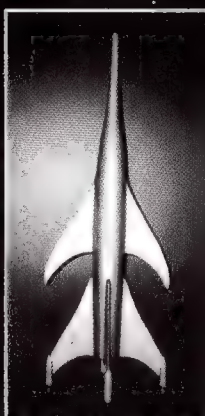
Fax (212) 268-9855

E-Mail: SIDV0@aol.com

www.fantasy-gift.com



Special prices for wholesalers.



Resin Model Kit - 24" tall

Sci-Fi Matters presents the Rocky Jones Space Ranger Starship

Kits designed for Sci-Fi Matters
by John Geigle

Available this summer!



model kits & related findings

How to Order

On-line: www.scifimatters.com

Fax: 415-587-6029 (24 hours)

Tel: 415-469-0699 (6am-6pm, PT)

VISA, Mastercard, Money Orders & checks accepted. Shipping & handling are not included in the price. CA residents add 8.5% sales tax. Prices & availability are subject to change without notice.

Shipping & Handling

U.S. & Canada

\$19.99 or under \$7.00

\$20.00 - \$49.99 \$8.00

\$50.00 or more \$9.00

International

30% of order price.

Satisfaction Assured

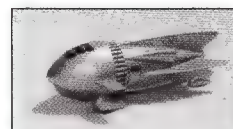
Not happy with the item you received? Simply return it to us within 30 days of receipt for a refund, credit, or replacement.

Watch for the Opening of
our New Bay Area Retail Shop!

Sci-Fi Matters and other companies or product names referenced may be the trademark, registered trademark or copyright of their respective companies.

Herb Deeks Models

Past Future Series



Rocketship \$44.95

One of the classic sci-fi rocketships of all time. The model is made of resin plastic & measures 8.75 inches long, 1.72ND scale.



Moon Tank \$64.95

This high-quality resin model kit comes with a complete interior, casat metal gun, rams, "lightning bolt" decals, and a clear lens for light. Measures 9.5 inches long, 1:32ND scale. Figure included.

Other Kits In Stock: Visit our web site to view product pictures.

Evil Emperor	(10.75" long, 1:72 ND)	\$48.95
Juggernaut	(8.75" long, 1:32 ND)	\$44.95
Space Sheriff	(11.5" long, 1:72 ND)	\$44.95
Martian Rocket	(11" long, 1:72 ND)	\$48.95
Moon Rocket	(10" long, 1:32 ND)	\$39.95
Planet X Ship	(10" long, 1:32 ND)	\$39.95

Skyhook Models

In Stock and Available for Immediate Delivery

Forbidden Planet C-57D Spaceship	\$65.00
Icarus Spaceship	\$40.00
Martian War Machine	\$42.00
The Day The Earth Stood Still Spaceship	\$50.00
Flying Saucer from Earth vs. The Flying Saucers	\$40.00
Rocketship from 20 Million Miles to Earth	\$50.00
Flying Saucer from Invasion of the Saucer men	\$55.00

New Service

Sci-Fi Matters & Masterpiece Models

Join Forces!

Cannot find the spaceship, vehicle or other movie prop you have always wanted? The wait is over! Sci-Fi Matters & kit designer John Geigle have joined forces to provide made-to-order museum quality replicas for sci-fi enthusiasts who demand the finest in workmanship and detail. Built to any scale desired, we can authentically replicate any subject. For further information contact Gary Rocchio at: gary@scifimatters.com.

www.scifimatters.com

Sci-Fi Matters, 2599 Diamond Street, San Francisco, CA 94131-3009

FTVMC

IS SCALE SOMETHING YOU SCRAPE OUT OF YOUR KETTLE ?
ARE WASHES AND DAYBRUSHING BEST LEFT IN THE BATHROOM ?
AND IS GAP A NOISE YOU MAKE AFTER EATING TOO QUICKLY ?

If these are the questions keeping you awake at night, You need to join.

The Film & TV Model Club EST 1992



DRONE

With our Bi-Monthly publication,

We'll keep you up to date with all the things you'd like to know. Forget biased reviews from the self styled "experts" Ours are by people just like you, honest and often ruthlessly to the point.

1998 Membership rates

UK. £12-00 - EEC. £16-00 - USA, Canada, Europe.(Zone 1 Airmail) £20-00

C/O ANDREW HALL, 172, HIGH HOPE ST, CROOK, CO-DURHAM, U.K. DL15 9JA

Please make cheques payable to: FTVMC



IMPROVE YOUR MODELING SKILLS. . . THROUGH IPMS/USA

"By Modelers, For Modelers"

Membership includes
an annual, 6 issue, subscription to the
IPMS/USA Journal, and much more.

YES! Enroll me now in IPMS/USA.

I enclosed \$_____ for a one year membership in IPMS/USA.
I understand this membership includes a subscription to the IPMS/USA
Journal.

NAME _____

ADDRESS _____

CITY _____

STATE _____

ZIP _____

Signature _____

(required by Post Office)

TYPES OF MEMBERSHIP: (check the one that applies)

____ Adult \$19 ____ Junior \$9 (17 yrs & under)

____ Canada and Mexico \$25 (I.M.O. or Bank Draft only)

____ Other Foreign \$28 (I.M.O. or Bank Draft only)

Mail to:

IPMS/USA MR

P.O. Box 6138

Warner Robins, GA 31095-6138

Make checks or money orders payable to IPMS/USA
- DO NOT SEND CASH -

CLASSIC ALIENS?

\$20.00

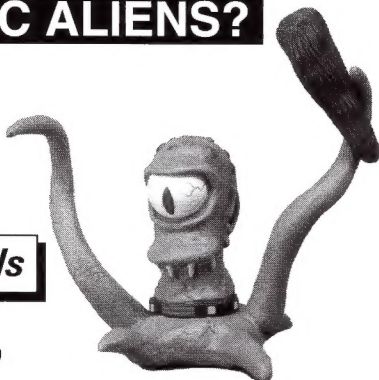
Over 3" Tall

Skyhook Models

PO Box 327

Carmichael, CA 95609

Send LSASE for Catalog. CA residents add 7.75% Sales Tax. Add \$4.00 S & H



Hard to Find Horizon Vinyl Kits Prices Only Keep Going Up!

Universal Horror: Karloff Frankenstein, Bride,
Creature from the Black Lagoon, Phantom of
the Opera, Lugosi & Stoker Dracula, etc.

Also resin & bases too!

Aurora "Master Monster Maker" Certificates Available too!

Call, Fax or write for List & Current Prices

**AIF • 19360 Rinaldi St, Ste #505 • Dept MR
Porter Ranch, CA 91326-1607**

Tel: 818.368.8667 • Fax: 818.368.0767

Toll Free Pager: 888.586.5396 9 - 9 PDT

Surf the 'Net

with Modeler's Resource at:

<http://www.modelersresource.com>

Rated:

★ 10 for Content!

★ 9 for Navigability!

"This site touches on every point of figure construction, with maga-
zine suggestions...tips, extensive photo galleries and links."

- Stephen Kennedy - World Wide Web Guide Monthly (September 1998)



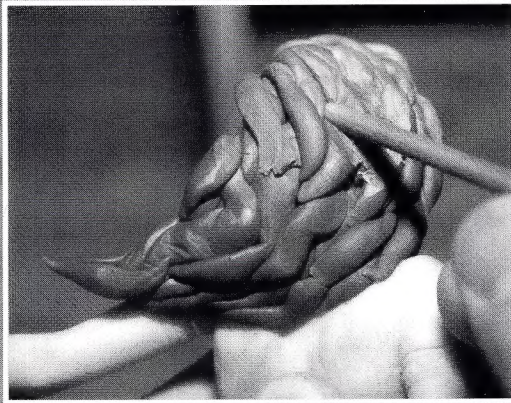
Coming...

In Issue #29 of

Modeler's Resource®

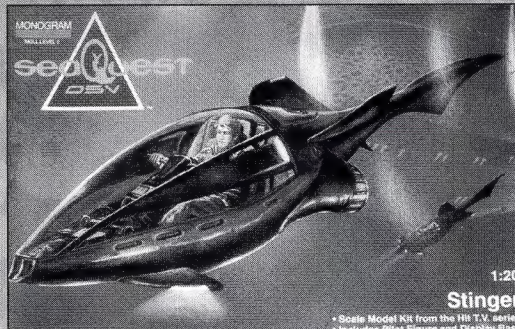
Ships from the printer:

First week of June



Clay-Magery

Join Joe Laudati as he sculpts realistic looking hair!



Resource Review

Fred DeRuvo goes deep sea diving in Revell-Monogram's DSV Stinger kit.



Off the Sprue

Jeff Halpern takes on B5 Starfury and a number of other Sci-Fi kits!

Next Issue, Go Underwater...

- The Craftbeast details the Seaview...
- The Morgans gather along the Nile with The Egyptian Princess...
- Behind the Curtain with Make-Up Effects Group and more...
- Jim Bertges heads for the Flying Sub...
- Richard Marmo brings us the Unholy
- Joe Porter's found a Mermaid!
- Frank Cerney scratchbuilds Luke's Training Remote from Star Wars™
- Coverage of the SCAHMS show!

And in Future Issues...

- Go 'Bot Building (MST3K) with Gary Glover
- Behind the Curtain with Skotac, Optic Nerve and others...
- Michael Metric brings us Ace of Diamonds.
- More on photographing your kits...
- We check out Todd McFarlane's company.
- Joe Sid with more sculpting articles!
- Profile of Ron Sousa and his mag!
- More Kids Korner from a number of talented kids!
- IPMS Nats & Mad Model Party Coverage.
- More build-ups, more tips, tricks and techniques than you can shake your airbrush at!

Look for all of the above and lots more in the next and future issues of *Modeler's Resource®*

www.modelersresource.com

The Recognized Leader in Modeling Excellence!™



Witchblade • Tomb Raider 2
\$69.00 Each! • 1:6 scale



Tiffany
\$79.00 • 1:5 scale



Tomb Raider
\$69.00 • 1:6 scale

***Free Shipping!**



Jok•Her
\$69.00 • 1:6 scale



Ancient Conquest
\$33.00 each
Both Kits: \$65.00 - 1:8 scale
(Base optional - CFP)



Naked Joke
\$69.00 • 1:8 scale includes base

***On All Global Kits this issue. Just mention that you saw it in Issue #28 of Modeler's Resource. Good until publication of Issue #29 of Modeler's Resource. Free shipping available only in the Continental US (excluding Hawaii/Alaska).**

Checks/Money Orders
payable to:
GLOBAL
Marketing



5632 Van Nuys Blvd, Ste #330
Van Nuys, CA 91401
Tel: 1.800.557.7035 • 818.994.6670
Fax: 818.994.1967 • e-mail: ens@pacbell.net
Wholesale Inquiries Invited • Contact us for Int'l Shipping rates

Triple Platinum

(March, 1976)



Quadruple Plastic

(November, 1998)



KISS ... the name means Rock and Roll. And no album was awaited with greater anticipation than *Destroyer*. *Destroyer* gave KISS fans the ultimate good time, from the smash ballad *Beth* to the instant rock classics, *God of Thunder*, *Detroit Rock City* and *Shout it Out Loud*. Polar Lights makes these high quality styrene

plastic model kits so that you can build your own tribute to the band. These 10" models have all the exacting details, right down to the tattoos and jewelry. The special Hobby Shop version comes with an exclusive background diorama sized to the original album cover. Also, look for a limited edition kit, molded in black and white, available only at Toys "R" Us®.



KISS Destroyer models shown are assembled and painted by a professional model maker.
KISS DESTROYER ©1998 KISS Catalog Ltd.
POLAR LIGHTS is a registered trademark of Playing Mantis, South Bend, IN.
©1998 Playing Mantis. All rights reserved.

1-800-MANTIS-8



<http://www.playingmantis.com>